VOL. LV JUNE 1915 No. 220

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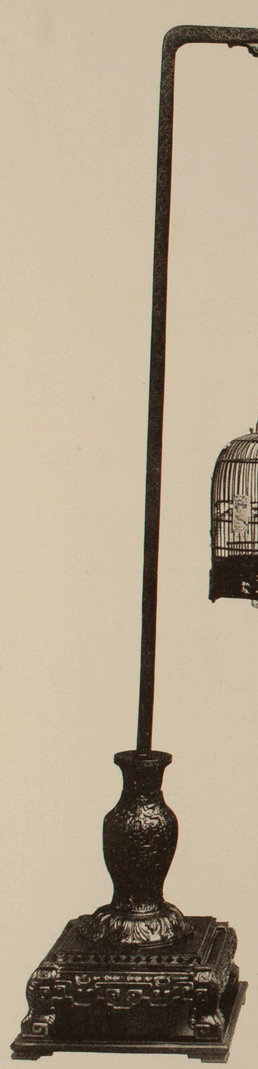
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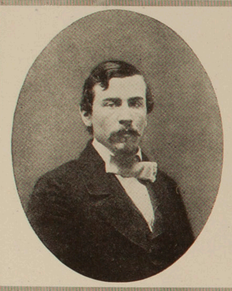
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A STATUETTE OF THE MINOAN SNAKE GODDESS (GIFT OF MRS. W. SCOTT FITZ)

EXCAVATIONS carried on in the island of Crete during the last fifteen years have furnished the materials for an entirely new chapter in the history of the ancient world. We now know that throughout the third and second millenia before Christ Crete was the centre of a continuous and highly developed civilization, the existence of which had been barely suspected before. The course of its political history can only be guessed at from the ruins of its towns and palaces, from a few references in contemporary Egyptian records, and from vague traditions handed down to the Greeks of historic times. The Cretans were a seafaring people, controlling the commerce of the Ægean; they lived in unfortified towns and were able for the most part to develop the arts of peace undisturbed. The climax of their civilization, to be dated about 1500 B.C., is best illustrated by the great palace at Knossos and the rich finds made in it. From the name of its legendary king, Minos, the whole prehistoric age of Crete has been called "Minoan." Not long after 1500 B.C. Knossos was destroyed and the centre of power shifted to Mycenæ, Tiryns and other strongholds on the Greek mainland, whose rulers, though in part, at least, of a different race, maintained a close connection with the older island civilization. The best of the works of art which have been found in the shaft graves at Mycenæ and on other "Mycenæan" sites are clearly the products of Minoan artists. Finally, as a result of repeated inroads from the north, culminating in the series of events known as the Dorian Invasion, this civilization was entirely destroyed. Faint echoes of its past splendour are preserved in the Homeric poems, and it has been suggested that the tale of the lost Atlantis, told to Solon by Egyptian priests, referred to Minoan Crete. Its ruins, however, did not sink beneath the sea, but were merely covered by a few feet of earth and thus preserved for the archæologist of the twentieth century. As a result, we of the present day know far more about this prehistoric race, their personal appearance and dress, their mode of life and their art, than did the Greeks of the classic period, who were their successors and in part their descendants.*

Minoan art has hitherto been represented in the Museum by a small collection of pottery, some seal-stones and a few gold ornaments, a necklace of blue glass pendants and a remarkable series of vases in variegated marble and alabaster, breccia and steatite. To these has now been added, as a gift from Mrs. W. Scott Fitz, a work which, it is safe to say, would be accorded a place of honour even among the treasures of the Candia Museum or in the Mycenæan Room of the National Museum at Athens. It is a statuette of the Minoan Snake Goddess, six and one-half inches in height, carved in ivory and richly decorated with gold.

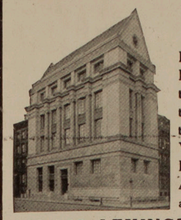
The body was made in two pieces, the joint running across the skirt between the first and second bands; the arms, also, were carved separately and attached. The

*The recent discoveries in Crete have been admirably described in a little book by C. H. and H. B. Hawes, entitled "Crete, the Forerunner of Greece."

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ivory, though in a fairly sound condition, is badly split and warped, and the lower part of the dress on the right side is missing. This has been restored in wax, giving the figure stability and making it possible to replace the gold bands of the skirt. The left arm, with the band around it and the snake, is intact. A second band and the forepart of a second snake are preserved, together with a few small fragments of the left arm. This arm and the portion of the snake coiled around it have been restored, the former in plaster, the latter in lead, plated with gold. The whole figure has been filled with a solution of paraffin, to preserve it against further disintegration.

The goddess stands proudly, with her arms held out to the front, and each hand vigorously grasping a gold snake which coils itself about the forearm. She is crowned with an elaborate tiara, whose edge curves up in semi-circular form at the front, back and sides, while a small cylindrical piece rises in the centre. Each of the four semi-circular plaques is pierced near the top for the attachment of an ornament, and a drill hole at the back shows that the head-dress was encircled by a gold band. Above the forehead is a row of seven deeply drilled holes, which, on the analogy of other ivory heads found at Knossos, held the ends of gold curls. A number of frescoes show that such loose tendrils floating about the forehead were a feature of the Minoan lady's coiffure. Behind, the hair falls in a mass of wavy locks upon the shoulders. The face is rather long, narrowing toward the firm chin; drilled holes represent the pupils of the eyes. The whole expression is wonderfully keen and lifelike. She wears the characteristic Minoan dress, consisting of a tight-fitting jacket cut so low in front as to entirely expose the breasts, a full skirt with five plaited flounces, and an apron. The Minoan bodice resembled that worn by peasant women in many parts of Europe to-day, but differed in that it extended up to the neck behind and was furnished with short, tight-fitting sleeves. Three nails, which held in place the small vertical strip of gold in front, represented the fastenings of this bodice. One of these nails held, also, the ends of gold bands, now lost, which passed around the breasts and up to the sides of the neck, marking the edge of the jacket.

The bands around the upper arms are not armlets, but the embroidered hems of the sleeves. A hole at the base of the neck in front served to attach a necklace. The slender waist is confined by a broad, concave hoop of gold. Five gold bands which decorated the hems of the flounces of the skirt are fortunately preserved, but, owing to the splitting of the ivory, the three lower ones no longer reach completely around it. They increase gradually in width from top to bottom, and each has a different incised pattern. Three pairs of holes in front, between the girdle and the hem of the first flounce, give the outline of a narrow apron. The surface enclosed by these holes is smooth, whereas the flounce on either side shows minute horizontal folds. Though no traces of paint are preserved, it is likely that the apron had a different colour from that of the skirt, and that the jacket was similarly distinguished from the adjoining flesh parts.

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The designation of this little figure as a "Snake Goddess" requires a word of explanation. In 1903 Sir Arthur Evans discovered, let into the floor of a small inner room in the palace at Knossos, two large stone chests, which, as was evident from the character of some of the objects found in them, contained the treasures of a shrine. Chief among them were the remains of several statuettes of women holding snakes, executed with great skill in faience.

With them were found votive robes and girdles, small reliefs of cows and goats with their young, also in faience, a cross of orthodox Greek shape in veined grey and white marble, and a series of small steatite libation tables. One of the statuettes stands in the same attitude as the ivory figure, grasping in one hand the head, in the other the tail of a snake which coils around her, while two other snakes are knotted about her waist. Her



HEAD OF MINOAN SNAKE GODDESS
(TWICE NATURAL SIZE)

costume is also similar, except that the apron is double, reaching to the knee at the front and back, and that the head-dress is of simpler design and much higher. The other wears a seven-flounced skirt and holds aloft a small, wriggling snake in each hand.

The discoverer explains the larger figure as the great Cretan goddess in her chthonic aspect, the smaller figure and others, of which only fragments are preserved, as votaries. Other scholars prefer to call all such figures snake-charmers, putting them on a par with the acrobats, male and female, who performed daring feats with wild bulls for the entertainment of Minoan lords and ladies. And still another example—that of a bronze statuette in Berlin—seems to justify this interpretation. The figure stands in a momentary pose, her knees slightly bent, her right hand raised before her head, and her left reaching across to grasp the snake on

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her right shoulder. The heads of two other snakes appear on the top of her head, and their bodies are knotted together on her back. The two theories are not mutually exclusive, but if some of these snake-charming ladies are human, they are perhaps best regarded as priestesses of the great goddess who is herself represented by the larger of the two faience statuettes. And our ivory figure, with her elaborate crown and stately pose, is more probably the central figure of the cult rather than one of her ministrants.

But the subject represented by the statuette is of less interest to us than the art which fashioned it. Though the figure stands in the strictly frontal pose which is characteristic of all sculpture in the round prior to that of the Greeks in the fifth century, it is not stiff and rigid, but on the contrary, full of life and energy. The shoulders are drawn back and the chin is held in, so that the outline of the back forms one sweeping curve from the top of the head-dress to the waist. All the representations of Minoan men and women which have come down to us show this same proud bearing; it seems not to have been an artistic convention, but a faithful rendering of the actual appearance of this aristocratic people. Combined with the keen expression of the face and the set of the tense, muscular, yet shapely arm, it gives the figure an air of vivid reality which is quite indescribable. It would be difficult, indeed, to find a statuette of the classical Greek period which could stand a comparison in this regard.

Minoan and Mycenæan sites have yielded numerous examples of carving in ivory, mostly of a decorative character, such as sword-hilts and mirror-handles. Human figures and heads in relief are also not lacking. But the only works in the round which can be compared with our statuette are the well-known series of figurines found in Knossos in 1902, representing acrobats engaged in the favourite sport of bull-grappling. The best preserved of these figures is illustrated here. He is to be thought of as leaping over the back of a charging bull. In the words of Dr. Evans, "the life, the freedom, the *élan* of these ivory figures is nothing short of marvellous, and in some respects seems to overpass the limits of the sculptor's art. The graceful fling of the legs and arms, the backward bend of the head and body, give a sense of untrammelled motion, to a certain extent attainable in painting or relief, but which it is hard to reconcile with the fixity of position inherent in statuary in the round."

The problem which the artist of the snake goddess set himself called for less daring treatment, but in imparting such vigorous life to the quietly standing little figure, he has accomplished a feat which is hardly less marvellous, and which proves him to have belonged to the same school. The carving of details is at least equally delicate, though the statuette is on a smaller scale, and the rich court dress gave an opportunity for a much more lavish application of gold ornament.

In contemplating such figures as these we regret that the Minoans have left us little or no sculpture on a large scale. This is to be explained less by the lack of a suitable material on the island than by the essential character of their art—its freedom, movement and exuberant life, which

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could not find expression in sculpture as practised later by the Greeks. Even their frescoes, with some notable exceptions, such as the *Cupbearer*, from Knossos, are for the most part on a small scale. And among their greatest triumphs are the miniature reliefs on the Vaphio cups and the steatite vases from Hagia Triada. Rare and precious materials, beauty of form and colour, refinement of technique, attracted them rather than grandeur and bulk. This tendency was already strongly marked at the very beginning of the Bronze Age, as is shown by the series of stone vases in the Museum, which are dated about 2500 B.C. It is illustrated still better by our chryselephantine statuette carved a thousand years later, in the period in which Minoan art reached its highest development.—*Museum of Fine Arts Bulletin.*

THE MARY BLAIR COLLECTION AT PITTSBURGH

AT THE close of the exercises on Founder's Day, April 29, the exhibition of the Mary Blair Collection was opened to the public in the galleries at Carnegie Institute, Pittsburgh, the exhibition to remain open for two months. The collection is lent to Carnegie Institute through the generosity of the collector herself, Mrs. Chauncey J. Blair.

A large portion of the collection was shown at the Arden Studios in New York before going to Pittsburgh. Other portions were sent from the Art Institute of Chicago, the Albright Art Gallery of Buffalo and from the residence of Mrs. Blair in Chicago. The exhibition affords an unprecedented opportunity to the people of Pittsburgh for the study of examples of works by artists and craftsmen from the earliest periods of European development to the later styles of the French renaissance—work important for its style, design, colour and for the great historical interest attaching to characteristic specimens of the great epochs of the past.

The collection consists of works in a variety of media: Sculpture in stone, wood, marble, terra cotta and faience; primitive designs in silver-gilt plate; early paintings and drawings; furniture from many periods; architectural detail in the original material; textiles of rare pattern; embroideries, tapestries, and panels of carved wood. Ecclesiastical art is represented in church ornaments and furniture, in pictures of scriptural scenes and in objects of devotion.

Chests, tables, chairs, and decorative panels in wood may be cited as examples of secular art. The element of colour is supplied by numerous examples of painting, polychromed stone and wood, stained glass and many-tinted fabrics—all enhanced by the inimitable charm of the tone of time.

The collection is well known in Europe, having been seen and admired by the sculptor Rodin and by those who direct the great collections of the Louvre and the Kaiser Friedrich Museum. The Mary Blair Collection has been compared with the collection of the Musée de Cluny, particularly as many of the objects belonging to Mrs. Blair are rivals to others of like nature in the Paris Museum.

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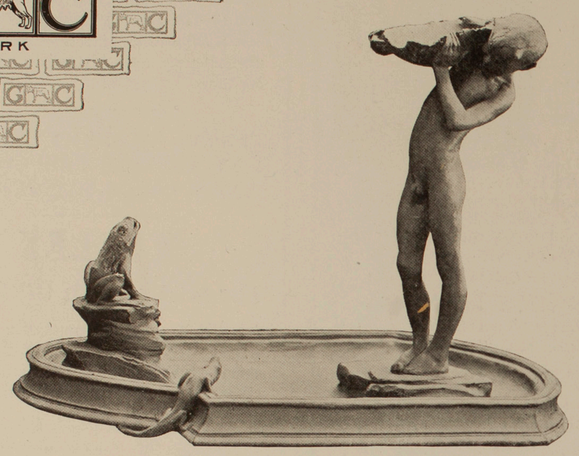
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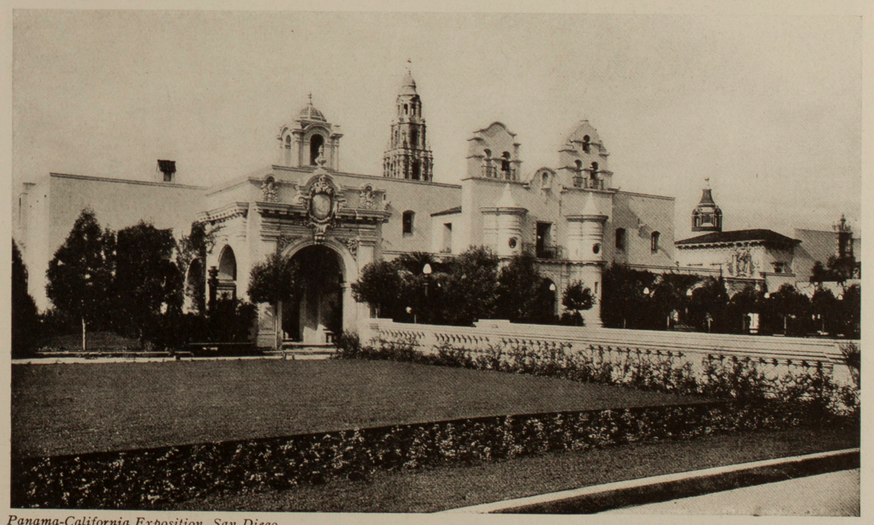
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THE SAN DIEGO AND SAN FRANCISCO EXPOSITIONS
BY CHRISTIAN BRINTON

EDITOR'S NOTE.—*It was Dr. Christian Brinton's wish to have the two expositions run concurrently in this issue but considerations of space have necessitated our reserving San Francisco for the month of July. This will enable us to illustrate the articles more fully. Other contributions by the same writer will follow in due course giving special heed to the paintings and statuary.*

I. SAN DIEGO

IT MUST be confessed that the congenital weakness for hyperbole which obtains west of the Mississippi leads one to be cautious not alone of the Grand Canyon but of the eloquently exploited expositions at San Diego and San Francisco. Superlatives not unwarrantably make for suspicion, yet in none of these instances is there occasion for undue conservatism. Like the thumb-print of God pressed into the surface of the earth so that man may forever identify His handiwork, the Canyon transcends the possibilities of verbal or pictorial expression. Although by no means so ambitious as its competitor, or, rather, its complement, farther northward along the historic Camino Real, the Panama-California Exposition has scant reason to fear comparison with the Panama-Pacific. Restricted in area yet rich in suggestion the San Diego Exposition is a synthesis of the spacious Southwest. It seems to have sprung spontaneously from the soil and the vivid race consciousness of those who inhabit this vast and fecund hinterland. Regional in the sense that the recent Baltic Exposition at Malmö and the Valencian Exposition of 1909 were regional, it is at once more concentrated and more characteristic



Panama-California Exposition, San Diego
ACROSS THE ESPLANADE

ARCHITECT, FRANK P. ALLEN, JR.

than either of those memorable displays. Though you may have seen many expositions you have encountered none like this red-tiled, white-walled city set amid luxurious semi-tropical vegetation and flanked on one side by a deeply incised *arroyo*, and on the other by the azure expanse of the sea. On crossing the majestic Puente Caballo you enter the Plaza de California, or California Quadrangle, the architecture of which furnishes the keynote of the exposition. To the left is the California Building, which exemplifies the cathedral type, to the right is the Fine Arts Building, which conforms to the better-known Mission style. These structures are permanent, and are not only a credit to the exposition and the municipal authorities, but reveal in new and congenial light the varied talent of their designer, Mr. Bertram G. Goodhue. At San Diego you have in brief something that at once strikes a picturesque and appropriate note. The remaining buildings which, with the exception of the Music Pavilion, are the creation of Mr. Frank P. Allen, Jr., all continue the Spanish-Colonial motif with conspicuous success. None of them is in the least out of harmony with the general ensemble, and there is not one that does not display uncommon capacity for the assimilation and adaptation of this singularly effective architectural style.



Panama-California Exposition, San Diego

VIEW FROM THE LAGUNA DE CABALLO

It is impossible not to respond to the seductive flavour and opulent fancy of such an offering as confronts one at Balboa Park. Climatic conditions royally concur in assisting the architect to the utmost. Almost every conceivable flower, plant and tree here attains unwonted magnificence. The sun is brilliant but does not burn, and the close proximity of the sea softens and freshens the atmosphere without undue preponderance of moisture. Proceed along the acacia-lined Prado which constitutes the main axis of the general plan, stroll under the cloisters, linger in the patios, or follow one of the countless *calcadas* or pathways skirting the crest of the hill, and you will experience the sensation of being in the gardens of a typical Mexican mission. The mind indeed travels even farther back—back to the Alcázar of Sevilla, the Generalife, and to remote and colourful Byzantium. Unlike most of its predecessors, the San Diego Exposition does not convey an impression of impermanency. The luxuriance of the floral and arboreal accompaniments, of course, help to dispel any such feeling. Yet behind this is a distinct sense of inevitability which derives from the fact that here is something which is at one with the land and its people—a visible expression of the collective soul of the Southwest.



Panama-California Exposition, San Diego

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It need scarcely be assumed, however, that this radiant city which smiles down from its green-capped acropolis came into being over night, as it were. Behind this symphony of beauty is a background of solid endeavour and serious research along widely divergent lines. Mr. Goodhue's California Building is a successful adaptation to exposition exigencies of the impressively ornate cathedral at Oaxaca, Mexico. The New Mexico State Building, with its more severe silhouette and massive weathered beams protruding from the outside walls, is a free amplification of the famous adobe mission of the Indian pueblo of Acoma, the "sky city," dating from 1699. The essentially composite character of Spanish architecture is nowhere better illustrated than in these various structures, where you are confronted by turns with details Roman and Rococo, late Gothic and Renaissance, Classic and Chirugueresque. Still, despite this manifest complexity of origin and inspiration, the ensemble achieves the effect of complete unity. The very flexibility of the style employed is its greatest asset when it comes to solving problems of such a nature. You, in short, witness here in San Diego the actual revival of Spanish-Colonial architecture, and you will scarcely fail to agree that as a medium it is as perfectly adapted to the physical and social conditions of the Southwest as is the English-Colonial, or Georgian, to the needs of the East. Had the Panama-California Exposition accomplished nothing else, this rehabilitation of our Spanish-Colonial heritage would have amply justified its existence.

The same consistency of aim and idea which characterizes the architectural features of the exposition obtains in other fields of activity. It has been the intention of those in charge to show processes rather than products, and nowhere is this more significantly set forth than in the California Building, which enshrines examples of the stupendous plastic legacy of the Maya civilization, and in the Indian Arts Building, which is devoted to displays of the craftsmanship of the present-day Indian of the Southwest. To begin with the deep-rooted substratum of primitive effort which stretches back into dim antiquity, and to follow its development down to modern days entails no small amount of labour and scholarship. For this task the exposition authorities were fortunate in securing the services of Dr. Edgar L. Hewett and a corps of competent assistants from the Smithsonian Institute, Washington. Dr. Hewett is one of that rapidly increasing number of scientists who feel the indissoluble connection between ethnology and æsthetics. Nothing finer has thus far been accomplished than his installation of the several exhibits in this particular section. The collections of pottery, rugs, baskets and domestic utensils, and the detailed series of drawings illustrating that graphic symbolism which is an inherent element in all aboriginal artistic expression, are as extensive as they are stimulating. On comparing these latter with the canvases devoted to native type and scene by Mr.



Panama-California Exposition, San Diego
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FAÇADE OF THE CALIFORNIA STATE BUILDING
ARCHITECT, BERTRAM G. GOODHUE

Robert Henri, Mr. Joseph H. Sharp, and others in the Fine Arts Building, one is forced to conclude that the capacity for pictorial representation has diminished rather than increased with the advent of our latter-day art schools and academies.

You can hardly expect perfection, even in such an exposition as that at San Diego, and it is in the choice of paintings for this same Fine Arts Building that one may point to a certain lapse from an otherwise consistently maintained standard. It is not that Mr. Henri and his côterie are not admirable artists. It is simply that they do not fit into what appears to be and in other respects manifestly is a carefully worked-out programme. San Diego is so rich in the fundamental sources of beauty and feeling that had there been no paintings on view one would have had scant cause for complaint. The welcome absence of the customary flatulent and dropsical statuary, which is such a happy feature of the exterior arrangements, might well have been supplemented by the exclusion of the pretentious and sophisticated canvas.

Intensive rather than extensive in appeal, basing itself frankly upon local interest and tradition, conscious of its inheritance and looking with confidence toward the future, the Panama-California Exposition stands as a model of its kind. If this gleaming little city perched upon its green-crested mesa teaches anything, it teaches that the most precious things in life and in art are those that lie nearest the great eloquent heart of nature. The subtle process of interaction which forever goes silently on between man and his surroundings, the identity between that which one sees and feeds upon and that which one produces, are facts which you find convincingly presented at the San Diego Exposition. It is more than a mere show-window of the Southwest. Alike in its architecture and its specific offerings it typifies the richness and romance not alone of New Spain but of immemorial America.



Panama-California Exposition, San Diego

ENTRANCE TO THE VARIED INDUSTRIES BUILDING — ARCHITECT, FRANK P. ALLEN, JR.

ARTHUR HOEBER

FOLLOWING closely upon the death of F. Hopkinson Smith, so famous in the triple rôle of author, artist and engineer, it is our sad task to record the loss of that genial writer and artist, Arthur Hoeber, who for many years has been a contributor to our columns and an ever welcome friend inside and outside of the office. He was a landscapist of merit and the kindliest critic that ever sat in judgment upon the work of others.



Exhibited Paris Salon 1880. In the Museum of Valenciennes

THE STRIKE OF THE MINERS — BY ALFRED PHILIPPE ROLL

ALFRED PHILIPPE ROLL
BY PAUL VITRY

THE personality as well as the work of the president of the "Société Nationale des Beaux Arts," Alfred Roll, is certainly among the highest, the most noble, and at the same time the most significant of that of any of the contemporary French artists. Even as in the midst of strife the combatants gather around the flag, the symbol of their honour and their valour, likewise there is to be found in a nation men who are like the standard-bearers, and in whom one proudly places confidence in critical moments because they embody the essential virtues of their race, because it is happy to recognise itself in them, happy to be represented by them in the eyes of the universe. None was ever more worthy than Roll to be, in the anxious and critical days through which we are now passing, the ambassador of French art to the United States. His character is worthy of the situation, and the power which he enjoys is due as much to his generous nature and his loyal and fearless independence as to the brilliancy of his great genius. No other series of works could represent more magnificently than those of Roll, to the friendly people of the great American republic, the effort of an entire generation of artists. At the same time these works express the fruitful labour of an admirably filled career, and offer a collection of French art at once virile and official, profoundly individual and free and expressive of a common ideal.

It was immediately following the great national crisis of 1870–1871, that Roll began to manifest his artistic activities; he was then twenty-five years of age, being born in 1846. He was a Parisian by birth but came originally from an Alsatian family, and was brought up in the industrial centre of Faubourg Saint-Antoine. His vocation was spontaneously revealed to him, and he left the industrial apprenticeship for the art of painting. His first attempts were landscapes, inspired by those of the masters of the great school of 1830, which was at that time accomplishing its evolution. Later, after a short course in the

classical studios of Gérôme and Bonnat, some strong studies of figures, dated 1873, bear witness to the power and forcefulness of his work. Some pictures of romantic or mythological character, such as *Don Juan et Haydée*, in the Museum of Avignon, or as his *Chasseresse* in the embassy at Constantinople, again express certain tendencies of retarded romanticism. From this date it is the strong realism which attracts Roll—it is the ardent life; his *Bacchante* of 1873, evokes a fiery elegance which is exclusively his own, the memory of certain



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WAR: FORWARD MARCH

BY ALFRED PHILIPPE ROLL

voluptuous nudes and realistic works of Courbet, whilst here and there, even in that painting, which in its splendour and its warmth savours yet of the studio, one can already note, as Henri Marcel says, "the grey and black which came directly from Manet." Of recent date, Roll's work has inclined toward the art of the innovators, and it has been more toward the bright and luminous painting that all the sympathies of the artist have been swayed, despite the lack of understanding of the public and the opposition of the critics. It is the search after the atmospheric and luminous qualities which he places first in his ambitions, in his studies of the nude, in his compositions of scenes from contemporary history, as well as the daily life of the working world, and in his portraits, of which the greater part were produced in the vivid light of garden or field.

L'Inondation à Toulouse, painted in 1877, and now in the Museum of Havre; *La Fête de Silène*, on the other hand, dated 1879, and which is at the Museum of Ghent, show the last concessions to the art of the school. The first, with its dramatic effects, which recall those which the young Géricault had unwittingly brought out in his famous *Radeau de la Meduse*, presents also a tragic power which justifies the memory of that master with whom one often delights to compare our artist. Moreover, do we not find in his spirited study of the horse, shown in many of his sketches, as well as in many great compositions, a common link between them. As to the unbridled and joyous dance of the *Bacchantes about the Old Silenus*, it is also an inspiration, wholesome, powerful, and denotes the same generous temperament as the



In the Palais des Beaux-Arts, Paris

THE TILLERS OF THE SOIL

BY ALFRED PHILIPPE ROLL

analogous compositions of our great sculptor, Dalou, who also distinguished himself about the same time, and whom Roll knew and loved for many years. But as Dalou was held back by classical tradition and the less rapid emancipation of sculpture, it was not until much later that he essayed the realistic subjects, the types and scenes of popular life to which he aspired. Roll, since 1880, in his *Strike of the Miners* (to-day at the Museum of Valenciennes), continuing the effort of Courbet in the *Stone Breakers* and of *L'Enterrement à Ornans*, deliberately adopts the most dra-

matic reality with a keen sense of expressive and human truth. Zola, Goncourt and Maupassant are the literary inspirators and here appears successively after *The Strike*, antedating, let us observe, by several years the "Germinal" of Zola, that grand page illustrated by Roll in 1882: *The Popular Fête of July 14th* in 1885, *Le Chantier en Travail de Suresnes* in 1887. *The Forward March*, an incident full of action of the campaign of 1870, was inspired by living memories (as Roll was lieutenant of militia during the war); it is scrupulously realistic and free from useless brilliancy or fancy of any kind.

In 1891 *The Commemoration of the Centennial of 1789* finally inspired in Roll that colossal work which figures in the Versailles Museum and which, in the most simple and direct way, with neither pomp nor allegory, shows an enthusiastic crowd, pressing around President Carnot. There one can recognize all the political figures of the moment, both civic and artistic. The artist has succeeded in expressing in the dusk of the golden light which bathes the park of Louis XIV a memorable emption of a grand collective soul, exalted by the remembrance of the great Revolutionary days.

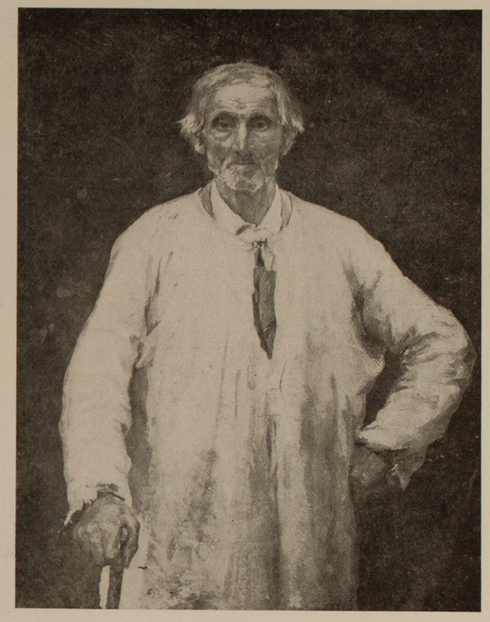


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THE WOMAN IN WHITE BY ALFRED PHILIPPE ROLL

Numerous independent figures accompany these great canvases which will prolong with more freshness and grace, if not of power, the memory of *The Laying of the First Stone of the Alexander Bridge*, exhibited in the Salon of 1899, and also destined for the Versailles Museum. These are *Manda La Metrie, the Normandy Farm Woman*, 1880, now in the Luxembourg Museum; *The Old Woman of Picardy* of 1881; *Rouby Cement Maker* of 1884, *The Old Quarryman* of 1889, and then again *The Poor French Ragard* and *Louise Cattel* (nurse) 1894, *The Tillers of the Soil* and *The Exodus* of the same year, *The Old Woman with the Faggot*, of 1901, *The Drama of the Earth* and *The Calvary* of 1903. The last works of this series offer a note more or less harsh and sad. It is no longer the joyous activities productive of the power of human effort, but oppression of fatigue, misery and despair which haunts the mind of the gloomy and saddened artist. However, before that crisis, pertaining to scenes of toil or of history, numerous works, sparkling with health and the joy of living, had come from his brush. The splendour of the nude, the luxuriance of the auburn hair flowing in the sunlight, on a background of verdant nature, with the young bulls or colts prancing as accompanying figures, had many a time fascinated him. *The Woman with the Bull* in the Museum of Buenos Ayres is the most brilliant success of the series. The magnificent decoration of the City Hall of

Paris, *The Joys of Life* (1895), is the culmination of that period.



THE OLD QUARRYMAN BY ALFRED PHILIPPE ROLL

Since then, time accomplishing its mission, the mature and serene artist has followed two series of inspiration in his productions, here and there a note of bitterness, of sinister and quivering human distress, as in the striking picture, *After the Sorrow*, of 1906, contiguous with the resplendent nudes of *The Kiss of the Sun*, *The Woman with a Dog* or *The Pink Room*. At the same time of the second part of *The Joys of Life*, Art, Motion, Labour and Light indicate a striving for expression, more complex, a noble uneasiness of a mind in quest of a higher, more comprehensive and human art. Also the great canvas of 1908, which the artist has entitled *Through Nature toward Humanity*, and which has taken a place in the Sorbonne; finally the ceiling, recently placed in the Petit Palais at Paris, where triumphs a young and audacious Republic, all in vivid red, in the midst of figures of geniuses, philosophers, sages, workmen and soldiers, which unite to form its cortège.

It is singular to note how much this observer, this painter of realistic scenes retains his individuality; how his temperament, his state of mind, either momentary or deep, appears through his productions, and whose ability is so admirably sketched by Leon Bourgeois, the great statesman and far-sighted psychologist. One has from the first, in the presence of Roll, the certainty of a profound sincerity, a man who devotes himself entirely to his work and who has no desire to be distinguished except through his own efforts. Nature to him is an open book, inexhaustible and multiform; he loves every aspect of it, from the most crude and ordinary (which he portrays without falling into the triviality of shallow or flat naturalism) to the most delicate and most full-blown flowers, which he knows how to fashion without a touch of academic insipidness. Whether Roll paints an old peasant showing the ravages of age, or a radiant and enchanting vision of the nude form of a young maiden, it is in himself that he verifies the philosophical adage that "beauty is the splendour of truth." He shows the same deep passion in his pursuit of plastic reality as when he applies himself with an untiring energy to produce that ideal of luminous truth by means of unceasing effort. His contemporaries and his rivals at times attempt to attain the same degree of greatness, but their audacity does not alarm him; on the contrary, they always find in him a sympathetic companion also seeking the solution of the problem.

Such a disposition as M. Roll's necessarily was the making of him and he has not missed his goal, that of a portrait painter of the highest order. His academy studies were always truthful and veritable portraits, serious and attentive. His first works, like that of his mother, dated 1878, still cling to a style a little scholastic, which we noticed not long ago at the beginning of his career. *The Child on Horseback* of the Salon of 1888, one of his sons, is a splendid result of a period of joyous exuberance. *The Man in Mourning*, in which one easily recognizes the artist himself, is a living witness of the sad episodes of his life. Numerous figures, already historical, reveal to us the meetings and the friendships which accumulate in the course of an active existence, intimately mingled with the life of a republican country. It is Jules Simon, Alphand, Yves Guyot, Antonin Proust, President Carnot and all those who figure in the canvas of

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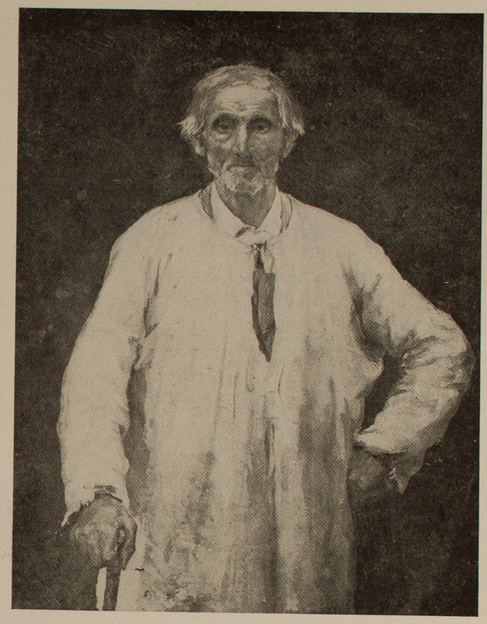
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The Centenary; Zola, Vacquerie, Charles Garnier, Dalou, etc., later President Faure, whom he sketched in his villa at Sainte Adresse, and the young Czar Nicholas, whom he asked to pose for him at Tsarkoie Selo, in order to enlighten and give him a realistic view for the picture entitled the *Laying of the First Stone of the Alexander Bridge.* Later the grave and pensive figure of Leon Bourgeois, a work more penetrating and thoughtful, as contrasted with works of such high ideals and poetical rapture as his preceding ones, and which shows us the result of serious maturity in the artist always in quest of improvement, never satisfied with his achievements, however brilliant, but moving ever on toward his highest ideal.

The landscape also naturally tempts him, and these were his first inspirations. Normandy pastures or industrial suburbs, he appears always correct and expressive throughout his works, and it is here that he relaxes. The sea, rough and colourful, the sky with tragic clouds or majestically calm at sunset, the spacious grassy gardens peopled with clear silhouettes, or with animals at liberty; to these he returns incessantly, but with diverse renderings, very rarely confining himself to that objective tranquillity which in itself is the very strength of a Rousseau or a Claude Monet. Roll, in his landscapes as in his decorations, in his scenes of nature, and even in his portraits, gives himself up entirely to his ardent, generous, audacious and enthusiastic temperament, his frank sympathy and his poetic soul. He is a realist by education; we have seen it, willingly and in theory, but he is above all a passionate lyric. In his clear eyes, piercing and soft, one feels the dream of humanity which is about to blossom in his expressive work, poignant or joyous, never impersonal nor abstract.

The tragic events which have thrown his country into confusion found Roll working at the border of the Forest of Fontainebleau, in the harmonious setting of his great garden at Bois-le-Roi in the distance, and the grand, peaceful valley of the Seine, which was to be destroyed some weeks later by the terrible tempest. He was completing some of his *Summer Idylls.*

LIVING AMERICAN ETCHERS: AN EXPERIMENT IN PHILADELPHIA

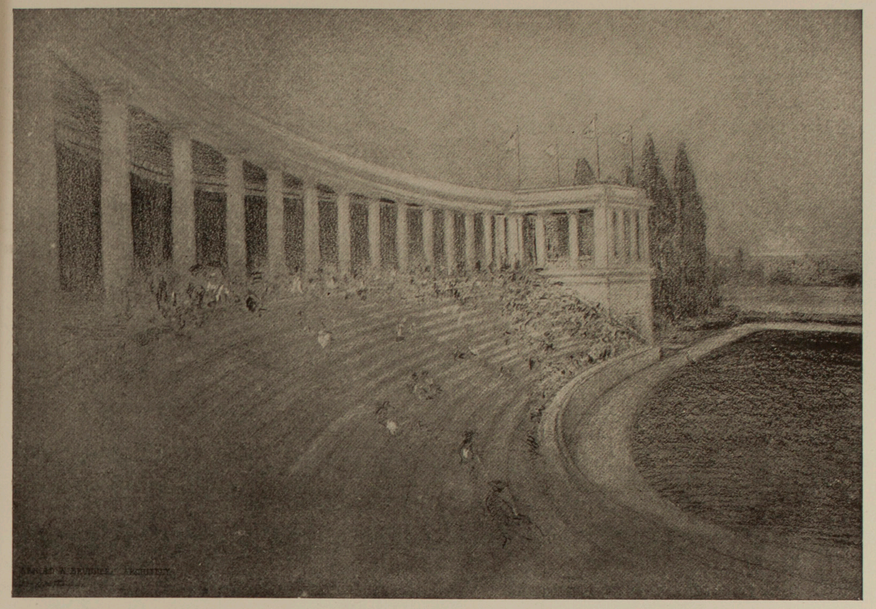
THERE are two factors which make for success with the American etcher. Either he must have been dead a very long time, embalmed art being very popular, or he must gain recognition in Paris or London and rush direct from the American landing stage to the print dealer's office. A skimming process then ensues in which the cream of the plates is obtained and a year of financial peace is assured to the artist. The year ended, he must turn to other pursuits or else rush back to Europe and perform a fresh garnering of subjects for a couple of years. Such is the etcher's treadmill.

But strange as it may appear, there are some print lovers who do not demand that an etcher be dead or domiciled abroad; they only wish to be confronted with good examples of the art to frame or place in their portfolios.

An experiment has just come to a successful close in which Mr. and Mrs. Jasper Yeates Brinton, of Philadelphia, collected portfolios from some twenty or thirty artists and in the intimate surroundings of their beautiful home invited friends and others to come and see and buy. The home was turned topsy turvy and for a week these enthusiastic people laboured to make a few hundred proofs show to the best advantage. On the first "At Home" Mr. George T. Plowman was invited from Boston to demonstrate, not to lecture. In the simplest manner, surrounded by an interested audience and a practical outfit he explained the different processes and showed the tools and their uses. The somewhat austere atmosphere and too apparent commerciality of the gallery was conspicuous by its absence and the fact that a few dozen prints found a quick sale is evidence that the host was not engaged in flogging a dead horse, but was initiating a *modus operandi* which should command the serious attention of art lovers willing to make similar sacrifices, namely, to give up house, time and money for a few days' exhibition on the same intimate lines.

It should be said in conclusion that etchers were selected at random and only a few, just to try out the idea. No etcher who was not represented need feel for a moment that he was overlooked. As soon as a regular plan of action has been determined upon, there will be opportunity to register. Had this enterprise been a failure instead of a marked success, the unqualified thanks of all—dealers, etchers and art-loving public—are due to the Brintons, who have done so much to encourage this delightful art as practised by living American etchers.

W. H. DE B. N.



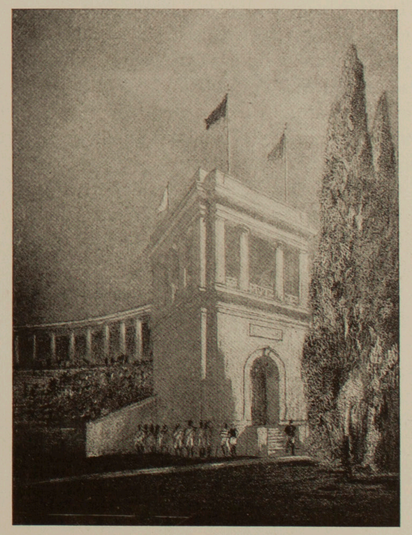
DETAIL OF THE CITY COLLEGE STADIUM

ARCHITECT, ARNOLD W. BRUNNER

THE CITY COLLEGE STADIUM (PRESENTED TO THE CITY BY MR. ADOLPH LEWISOHN)

BY JOHN H. FINLEY

ON THE Trasteverine Hill, overlooking the city of Rome, there is a semi-circular rock-hewn theatre which is the miniature model of what I long ago hoped might some day crown St. Nicholas Heights in New York City. And now what was long ago hoped for is almost incredibly in actual existence. To be sure, it is many tens of times larger than the little stone-seated hill-top theatre, near the convent of St. Onofrio, where it is said Tasso used to come in his last days to rest beneath a huge willow that flung its afternoon shadow over the northernmost seats. Moreover, there is no high screen of cedars at the rear to shut it away from the street and give it an atmosphere of the academic grove. In place of the stately and sombre trees, it has been necessary to build a solid architectural frame as a setting and for shelter from the late afternoon summer's sun and the noises of a street-car avenue. But there is this resemblance: that as the miniature theatre of St. Onofrio looks over Rome, so this new-world hill-top theatre, in part hewn from the rock, looks out over New York City and on clear days across the Sound to the hills on the north shore of Long Island. And



ONE OF THE END PAVILIONS

though it has no Tasso tree, it has a memory of a poet whom New York should never forget, Richard Watson Gilder; for I recall his standing with me at the north-west corner of the site and imagining what he has not lived to see.

This structure has the outlook of St. Onofrio, but it has the sweep of the ellipse of the Coliseum, and it has, as I recall, the diameter dimension of the great amphitheatre at Epidauros. Many years ago I heard a lecture on this historic theatre and was greatly encouraged in my labour for the City College theatre or stadium by learning that the theatre praised by Pausanias as the most beautiful in Greece would have fitted closely the plot now occupied by this most attractive, as I believe, of new-world stadiums.

It is in the literal and narrow definition of the word not a "stadium"; nor is it in like literalness an amphitheatre. It is a "hemi-stade," as a Greek professor friend of mine has called it; it is half an "amphi." But with its running track and its ball fields, it serves the purposes of a stadium, and with its semi-circular seats it also serves the purposes of an out-of-door theatre. If the other half of the ellipse had been added, the uses of the structure would have been greatly diminished and the view, which is an asset of incalculable value, would have been shut away.

I wish the field could have been a bit larger and the track a bit longer, but there was no stretching this tract bounded by four streets, and the structure could not well have been made smaller. As it is, it should not only serve the college students but also influence the out-of-door recreational life of the city, affording a place not only for practice and competitive college school and public games, but also for concerts, pageants and plays. Under the direction of the best organized department of physical training with which I am familiar, I anticipate that this stadium will be a great, wholesome civic factor.

While it rises out of the generosity of Mr. Adolph Lewisohn, who has built it and given it to the city, it takes its form from the architectural skill of Mr. Arnold W. Brunner, to whose genius American cities are becoming greatly indebted. I do not forget the early helpful suggestions and sketches of George B. Post and his sons, who designed the great college buildings in the adjoining blocks. Mr. Brunner, however, as Mr. Lewisohn's architect, solved what seemed at first an insoluble problem, of making a structure that would be serviceable as well as beautiful, and that would meet all the classical requirements while standing in immediate proximity to a group of perpendicular Gothic buildings.

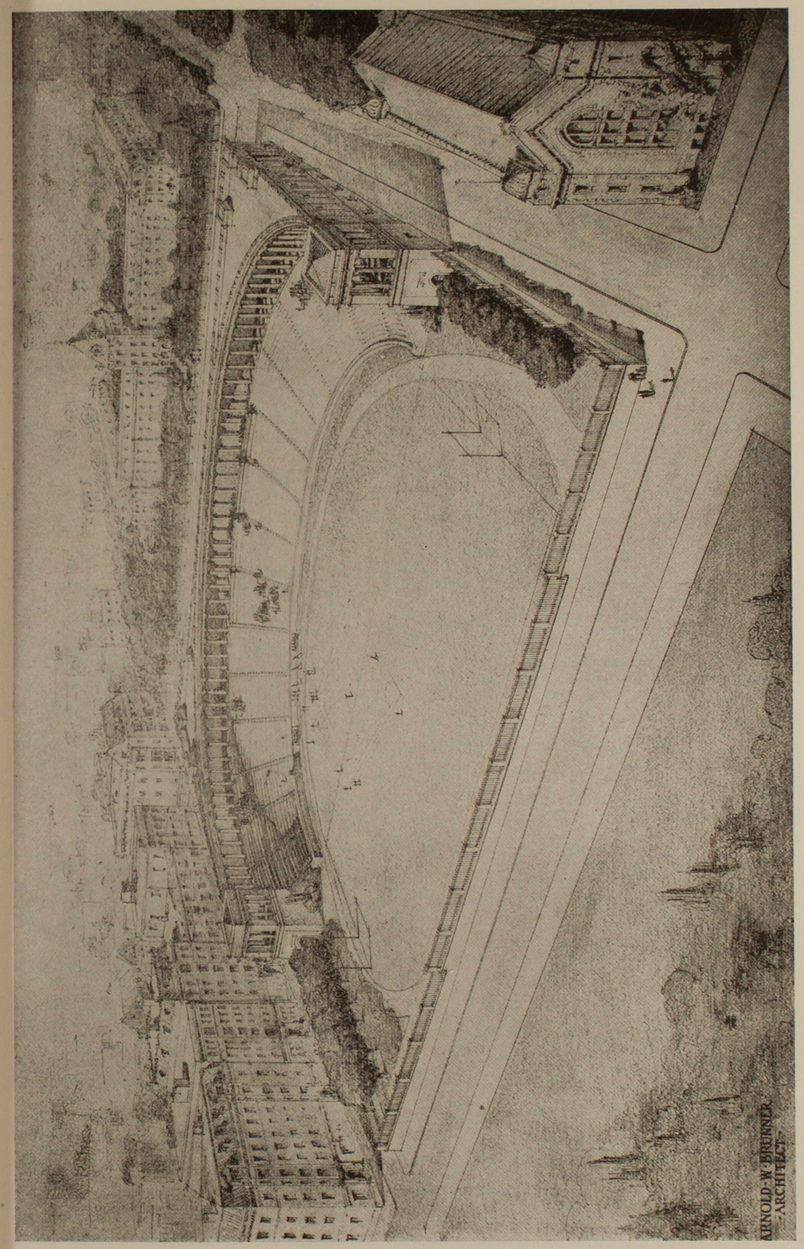
The following facts will define the structure more fully:

It extends from 136th Street to 138th Street, along Amsterdam Avenue, and with the field, extends from Amsterdam Avenue to Convent Avenue, immediately south of the City College buildings; it is built entirely of concrete, its frontage on Amsterdam Avenue 460 feet; there are 19 rows of seats divided into 16 sub-divisions; there is a Doric colonnade at the back of 64 columns 15 feet high; the semi-elliptical colonnade ends in two pavilions 27 feet by 23 feet 6 inches, containing showers and dressing-rooms for competing teams; there are 6,000 seats and approximately 1,500 standees; the colour of the concrete is a light grey; the panelled wall back of columns is to be coloured Pompeian red; the slope of ground from Amsterdam Avenue to Convent Avenue forms a natural amphitheatre; the spectators face the east; athletic field provides space for baseball diamond, football field, one-fifth of a mile running track and 450 feet straightaway; the entire field is to be enclosed with light iron fence, so as not to obstruct the view; immediately in front, extending to the edge of the hill, is a park space of two blocks.

It is a happy initial consummation that this beautiful structure of classical lines should be dedicated by the performance of a Greek play. With its colonnade rising high on one of the highest crests of the island, it will indeed be, in the words of Euripides, the "lit house" of the dawn. And some day (I have the hope now that so much has come) the great marble columns designed by Mr. Brunner will stand as a portal for the new day and as a monument commemorative of the glory of the days that have been.

HALVOR BAGGE COLLECTION AT THE EHRICH GALLERIES

THIS collection was made by Mr. Halvor Bagge during many years spent in Greece assisting in archæological excavations in Knossos, Delhi and Sparta. Becoming interested in Byzantine art he formed this unique collection which has just been brought to this country. The collection has already been shown in Christiania and Copenhagen.



THE CITY COLLEGE STADIUM
ARCHITECT, ARNOLD W. BRUNNER



Academy New York Spring Exhibition, 1915

LA MIDINETTE
BY ALBERT ROSENTHAL

THE EDMUND DAVIS COLLECTION. BY T. MARTIN WOOD.

(Second Article.)

WHEN a collector is animated by sensibility to beauty in making his collection it is impossible that he will not soon discover the unreality of the distinctions generally drawn between ancient and modern art, an unreality exposed in the fact that the division between the two is hardly ever found in the same place by two critics. In our first article, writing of the Old Masters in Mr. Davis's possession, we referred to his collection as a whole as the result of self-expression. Works of art assembled on such a natural system will not only reveal the collector's mind but define the character of his influence in his time. We referred to the artist's dependence on the patron, but of as much reality and importance is the patron's dependence on the artist, for the expression of himself.

An artist by the individual quality of his genius is often destined to loneliness, but in the end he has experience to contrast with common ones which, if he can but communicate them, will increase the range of subjective experience possible to those who study him, and thus he will add to their world. This is creation. But the type of artist to whom so much is owed will be the last who can choose his public; his public must find him.

If there are two artists at this moment who have not made concessions to win a public which is not their natural one they are Charles Ricketts and Charles Shannon. We take pleasure then in finding their pictures confronting us immediately we cross the threshold of the house containing the collection we are describing.

As a centre panel of the hall of the house hangs Shannon's *Les Marmitons*—a painting of two slim children wearing silk knee-breeches and frilled shirts, one of them wearing a white hat similar to that used by cooks. It is on record that this picture charmed Whistler. It certainly reflects his influence, revealing the exceptional sensitiveness to quality in paint which imparted grace to everything of his own. The painting is executed with freedom, and it captures a beauty peculiar to the liquid method in which the paint is applied. The highest finish characterises it; this, however, has not been secured as an after-process; it is the logical result of the manipulation throughout. The picture is romantic. The characteristic of romantic art is that in spirit it cannot be referred to any particular time. The costume does not in any but a superficial sense date the subject, and the date of execution is the thing we think of last.



"MOTHER AND CHILD" BY CHARLES SHANNON, A.R.A.



"THE DEATH OF CLEOPATRA"
BY CHARLES RICKETTS



"SOLITUDE." BY WILLIAM ORPEN, A.R.A.

It is seldom enough that a modern picture secures this transcendental result, but in that direction lies the secret of the enchantment of costume as depicted in ancient art.

From the point of view of strict criticism of painting it may seem, at first, somewhat absurd to suggest that just a little additional glamour, valuable to the picture itself, may lie with the difference between the use of the fanciful title *Les Marmitons* and its plebeian translation. The more fanciful sounding French is in agreement with the qualities of the picture, for there is relationship between the imagery that words evoke and forms made tangible in painting. Indeed a poem and a picture may be related in a sense in which two paintings are not, and to overlook relationships of this abstract kind between the arts is to lose the key to everything temperamental; in criticism it is to knock at closed doors, and come away only with a report on the varnish.

The title of a picture counts for something; it may induce the very mood in which the picture should be approached. In the case of this picture we feel we should be able to identify the children with some romance, but find it impossible to remember a story in connection with them. They have the character of visitants, but they do not come from another world.

In addition to the above work of Shannon's there are the *Mother and Child*, the *Wood Nymph* (a small version of a subject he has repeated), the companion portraits of Ricketts and himself, called respectively *The Man in the Black Coat* and *The Man in the Black Shirt*; a painting *Tibullus in the House of Delia*, and a small study in colour for *Les Marmitons*, in which the figures are altered in pose. This last is very pleasant and light in execution, and exquisitely fresh in colour, and its spontaneity gives it a quality all its own. But we may say of the finished version that it is almost impossible to think of another modern canvas in which a quality of paint that Whistler identified with work direct from nature is employed imaginatively with only an indirect reference to actuality.

The collection contains one of Charles Ricketts's most important pictures, *The Death of Cleopatra*. In a lofty hall Cleopatra falls, pressing the asp to her breast, while two women hasten to support her. The scene is removed from actuality—but not to "the stage"; it is represented in a place of shadows, where the Queen's uncovered flesh already seems to glow with supernatural light.

In the art of both Ricketts and Shannon we find truth to nature reverenced chiefly because of the mind's dependence on nature for its imagery. But their paintings show pictorial logic. The experience they reveal is more than visual, many impressions meet in them almost mystically received.

Besides the room decorated by the late Charles



"GIRL IN WHITE" BY J. E. BLANCHE



"THE DOCTOR." BY JAMES PRYDE

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Besides the room decorated by the late Charles



"GIRL IN WHITE" BY J. E. BLANCHE



"THE DOCTOR." BY JAMES PRYDE



"THE LADY IN MUSLIN"
BY FRANK H. POTTER



"THE YELLOW DRESS"
BY PHILIP CONNARD

Conder, the house contains several works on silk and an oil picture of the Esplanade at Brighton from his hand. Before his decorations we are always present at the actual scene of his thoughts; no paraphernalia of the studio is brought between us and this immediate record of his mental vision, and in such art we pass into the world of another and experience life as it presented itself to him. This capacity to command the mood of the spectator is probably the quality that more than any other pertains to enduring art.

In a house made dreamy by the work of the imaginative artists whose paintings we have just described, it is not unpleasant to encounter by way of contrast the sharp definition of Philip Connard's picture *The Yellow Dress*. Artists of his kind, who unmask beauty in actuality, receive their impressions not unemotionally, and we must be on our guard against defining their art as objective. Painting in which feeling is apparent is subjective; in fact we may say that painting begins to be art when it begins to be subjective.

It is an altogether different type of picture that shows itself in the painting by James Pryde called *The Doctor*. Like Hogarth, Pryde can never quite suppress the note of satire in his work. His themes of sombre title and grandiose effect are comedies. He does everything to dwarf human figures and reveal their helplessness in contrast with the monumental and enduring architecture and the substantial furniture which are the work of their hands. It is in the shadow of these edifices that destiny seems to wait for them while it deceives them with a smile.

As we remember the canvases, Walter Sickert's *Venice* hangs near to the Pryde. Nature is always seen by Sickert through the temperamental veil. Without the intention of departing from the scene before him his representations convey little that is of merely local importance; the most commonplace thing assumes some significance from his interpretation.

A picture to be remembered is *The Girl in White* by J. E. Blanche. In a white pinafore, she leans back in her chair, lost in reverie, her figure reflected in a near mirror. The swift and sensitive description of exterior detail is not weakened by the almost literary mood that prevails. The collection also contains a portrait from M. Blanche's hand.

We must not forget to record the landscape *Dieppe*, by the Canadian painter, James Morrice, of infinitely tender colour, a nature-lover's rendering of coast atmosphere—and some garden scenes by Miss Emma Ciardi, painted with an air of gaiety that is delightful.

We remember the music-room for, among other things, some old chairs with silk covers painted by the collector's wife. Those who have seen Mrs. Davis's fans have found in them an instinct for the requirement of the fan only little less certain than was that of Conder. The charm of the touch of Mary Davis with a water-colour brush rests with its feminine delicacy: she is to Conder what Berthe



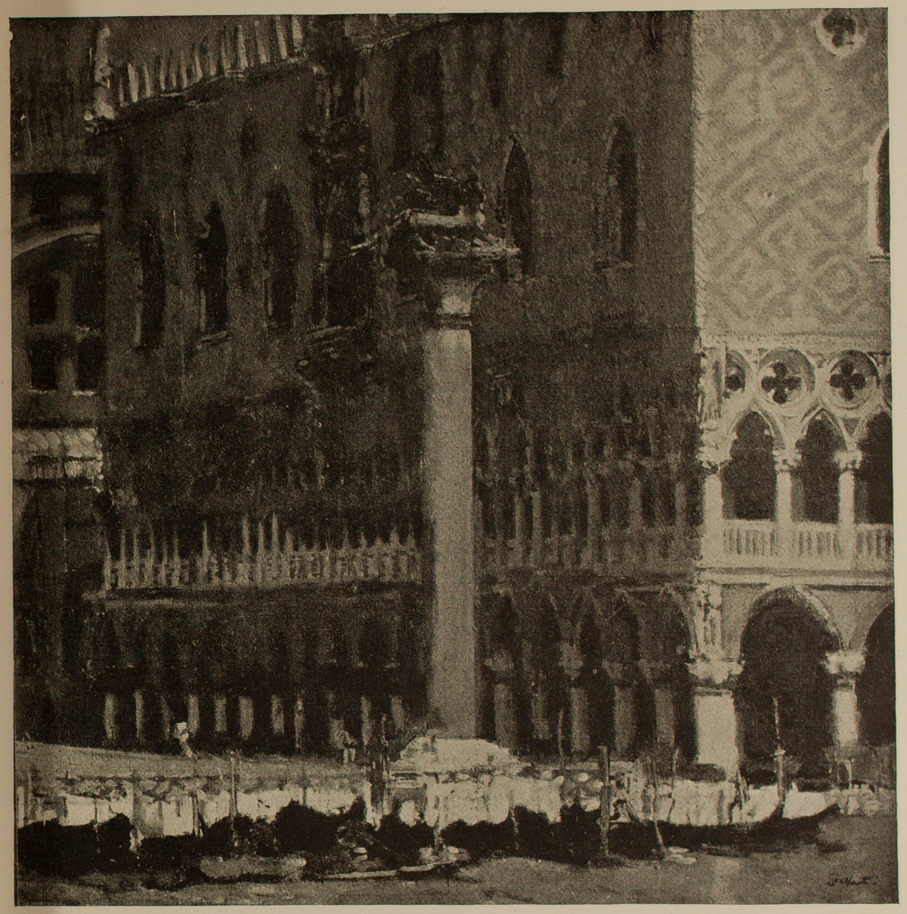
"LES MARMITONS" BY CHARLES SHANNON, A.R.A.



"THE CREATION OF EVE."
BY G. F. WATTS, R.A.



"DENUNCIATION."
BY G. F. WATTS, R.A.



"VENICE" BY WALTER SICKERT

Morisot was to Manet, not an imitator but one unconsciously transforming the style of a chosen master to the character of her sex. We believe that a woman's art cannot take high place when it can be confounded with a man's.

In a passage leading from the hall to the Conder room a set of coloured drawings by Mr. Edmund Dulac is framed behind Japanese lacquer panels, which open and reveal a fantastic story in the style of the Japanese, and in the hall itself there is a painting by Constance Halford which well represents her exceptional colour. There, too, hangs a rather early painting by Orpen, depicting a girl reclining in a cushioned chair near a window, her arms above her head; outside the window twilight creates a deep blue, in contrast to the glow of the lamp-lit room. The effect is peculiarly happy even for Mr. Orpen, whose skill is unsurpassed in problems of the kind.

The collection contains a small interior piece called *The Lady in Muslin*, by F. H. Potter. This painter died in 1887, and at his death his art had not obtained the reputation it deserved. It sometimes approaches the work of Stevens, the Belgian, in its delicacy. There are two paintings by G. F. Watts; the *Creation of Eve* and *Denunciation*. These are reproduced in colour with this article.

Our colour reproductions also include *La Plage* by Boudin. Boudin lived at the moment when Impressionism was at its height, and when a responsiveness to the mood of nature was cultivated as never before or since. Nothing was then done



"L'ETERNEL PRINTEMPS," OR "L'AMOUR ET PSYCHE." BY AUGUSTE RODIN



"LES VOIX." BY AUGUSTE RODIN



"L'ILLUSION BRISÉE"

BY AUGUSTE RODIN

for mere effect, and yet every effect that nature would suggest was studied. Impressionism is art of the most animated kind, its soul is movement; in impressionism the effect is always passing. And that is why what it recorded seemed worth recording; what it arrested might never occur again, or the artist mind might not be there, sensitive as an æolian string, to receive the beauty that was passing.

Boudin was born at Honfleur in 1824. His father was a pilot, and he began life as a cabin-boy. Few painters have shown a finer sense of atmosphere. When we ask ourselves by what means other than that of impressionism he could have realised on canvas that of which he had the secret we are at a loss what to reply. Every school of painting preserves some form of truth which that school only preserves.

The *Queen Henrietta Maria* by Van Dyck, the reproduction of which was held over from the first article on the collection, came from the collection of Lord Lansdowne. It is considered by several authorities as the best version of an often repeated portrait. The Queen's figure in this pose also appears with that of Charles in the group of *Charles I receiving a myrtle wreath from Henrietta Maria.*

With the illustrations to the present article are also included three works by Rodin which belong to the collection—*L'Eternel Printemps* or *L'Amour et Psyche*; *Les Voix*; and *L'Illusion Brisée*; but we propose to deal textually with the sculpture and the drawings of the collection in a separate article.

The encouragement that Mr. Davis has given to artists must not be estimated only by the pictures in his house. All that is most representative of the vitality of painting in England at this moment will be represented in France, in the Musée du Luxembourg, by a gift from this collector. This present to the French Government, to which Mr. Davis constantly adds and which now amounts to no fewer than thirty pictures, will be hung in a special room at the Luxembourg. It was intended to open a temporary exhibition there last December, pending the preparation of the room, but owing to the unfortunate conditions that now prevail on the Continent this project has been postponed.



"LA PLAGE," FROM THE PAINTING BY EUGÈNE BOUDIN

AN ENGLISH ARTIST'S IMPRESSIONS OF NEW YORK. BY WILLIAM MONK, R.E.

GREAT cities have always appealed to me, and when I was offered a commission by a well-known publisher to etch some plates of New York, it gave me much pleasure to contemplate a new experience. Believing that architects, painters, sculptors and etchers ought to express their own times if their work is to be of value, I looked forward to my visit to a great modern American city and hoped to find a comparatively unworked mine of new subjects.

The first glimpse from the bows of the liner was enough to convince me that I had not been mistaken in my expectations. The wonderful mass and outline, faint and dim in the morning light—opal grey on the rim of the sea—is a sight that is not easily forgotten, and makes one understand at once the proud New Yorkers' title "The Greatest City on Earth." If height means greatness, it is decidedly the greatest. The enormous buildings, soaring skywards, have a fascination by day and night, and leave a quite unforgettable impression. The American architect has great opportunities and makes wise use of them. To begin with, he works on a scale that is most impressive, even in a warehouse. When these dignified masses of apparently solid masonry are topped with a fine arcade, balcony or bold cornice, sometimes gilt, there is effective light, shade and colour. Silhouetted or standing out clearly against the luminous skies, there is something which cannot be found in any other city building. For instance, the Metropolitan Tower (white marble), the Bankers' Trust Building, the Liberty Tower, and the largest and latest Woolworth Building, have a dignity and decorative value equal to any of the old work; and they also have a character distinctively their own. The Singer Tower is not, perhaps, all that it might be in detail, but has a slender, graceful effect, and



"A NIGHT EFFECT" WATER-COLOUR BY WILLIAM MONK, R.E.

is of the greatest value in composing the mighty mass of buildings.

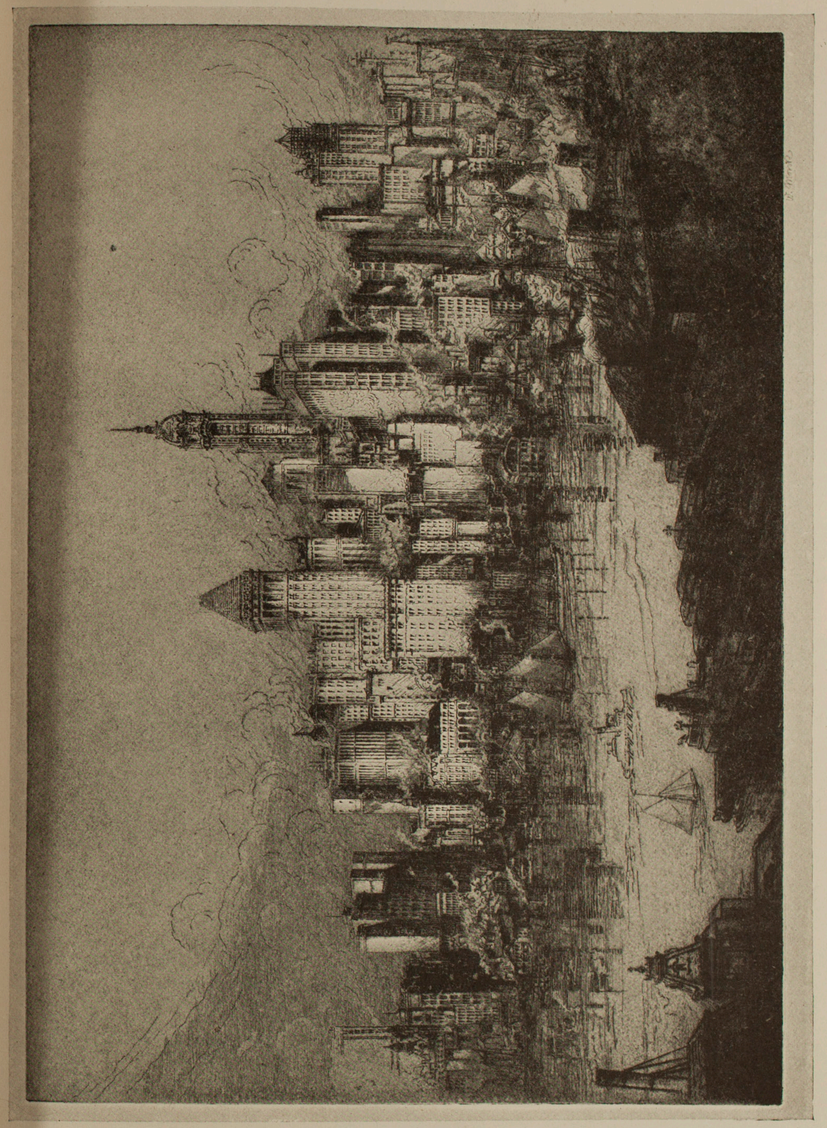
New York, like a greater Venice, rises out of the sea, and this is another enormous artistic advantage. The pale blues, greens, and changing greys of the sea, and the reflections of the buildings broken by the creamy wakes of the numerous strange ferry-boats and other craft, together with the wreaths of vapour and smoke against the lofty architecture, give material for endless pictures. Under certain effects the detail of the modern buildings is lost, or becomes delicate tracery, while the light of the sun reflected in the countless windows conveys a gleaming, jewel-like effect. From a little distance subjects may be found as exquisite and beautiful in colour and composition as in the most poetic dreams of Turner in his latest and best period. Indeed, the distant views of the city at once recalled Turner to me and this impression remained in my mind during the whole of my stay. It is surprising, perhaps, that so modern a city should suggest Turner in this way, but it does so.

The various craft on the Sound and the Hudson River are to British eyes most novel and interesting. The huge liners are pushed and persuaded into their berths by a crowd of small tugs, and when at rest they are not unlike a line of racers in their stalls. The tugs are sturdy and have an unusually important air. Unlike similar craft on our waterways, they are accustomed to take great scows or barges on either side; and to enable their skippers to see over their charges, these tugs have high look-out cabins covered in with glass. Usually there is a carved and gilt American eagle on the top. The sides are protected by pieces of timber which look rather like the oars of an ancient galley. The well-known American yachts and schooners, bending over gracefully and sailing almost in the eye of the wind, are of great value artistically. With the Liberty Statue, now covered with a most delicate green patina, or the buildings of Ellis Island as background, many fine subjects are to hand.

My stay in New York was made most enjoyable by the kindness of the late Thomas Janvier, the cleverest writer and one of the best men and companions it has been my fortune to know. We



"NEW YORK QUAY"
WATER-COLOUR BY WILLIAM MONK, R.E.



"NEW YORK FROM BROOKLYN"
ETCHING BY WILLIAM MONK, R.E.

(By permission of the publishers of the artist Mate, Arthur Ackermann and Son Ltd., 13th, New Bond Street and New York)

had met some years before when we both lived at Hampstead. He was most surprised to find me in New York and at once insisted that I should be put up as a visitor at his club, the Century, which was for the rest of my stay almost my home. After my somewhat rough passage across the Atlantic and my daily sketching in the none too quiet streets of New York, the delightful rooms of the Club were indeed "rest after stormy seas." I very much appreciated the club and the kindness of the members. In the evenings Mr. Janvier was frequently my companion. He was greatly interested and amused by some of my adventures and conversations while sketching. The friendly interest taken in my work by dignified bankers and still more dignified police was most gratifying. I mentioned this to Janvier as one of the charming points of the American character. He laughed and turned a neat compliment, to which I replied, that I might sketch for a very long time outside any English bank before being invited inside to show the drawing.

The street effects in New York are most striking in every way. No soft coal is burned there and the buildings remain bright and clean. Down town the effects are a little more sombre, as the buildings are higher. In cold weather the wreaths of steam from the central heating boilers have a curious an interesting effect, floating across the high building and breaking the upright lines most usefully. "U town," which corresponds to our West End, has a almost Parisian feeling: indeed, one is constantl reminded of Paris in Fifth Avenue. Here th art dealers have their palatial galleries, showing their works with every advantage of setting and lighting.

The illustrations to this article are representative though they suffer somewhat from reduction. I should have liked to give more of the distant views but as they depend a great deal on colour they are difficult to reproduce. My plate of *Brooklyn Bridge* from below is not included. The copper was sold to a German publisher just before this unfortunate war and is therefore not available; but a small sketch of the structure from another point is included here. The bridge is, perhaps, one of the finest subjects in New York, quite epic in scale and grandeur. The great foreshortened cables would have appealed to Piranesi. Other subjects, such as the building of the Great Central Station, the Woolworth and Municipal Buildings, also remind one of the older men and suggest compositions in the Grand Manner. One sees a huge Corinthian capital hanging in mid air, with



"BROOKLYN BRIDGE"

WATER-COLOUR BY WILLIAM MONK, R.E.



"NEW YORK FROM THE SOUND."
FROM A WATER-COLOUR BY WILLIAM MONK, R.E.



"THE STOCK EXCHANGE, NEW YORK"
WATER-COLOUR BY WILLIAM MONK, R.E.

three or four workmen standing on it in the easy unconcerned classic poses which are perfectly natural to them: and it makes one wish that a public could be found who would encourage artists to record these subjects.

The night effects from the Sound and the river are very beautiful and unique. Nowhere else in the world can such a sight be seen as the lighted express lifts rising to the tops of the dark sky-scrapers like a succession of rockets. The illuminated advertisements in Broadway are most startling, and whatever one may think of such means of publicity it must be admitted that they are uncommonly well done in New York. A great chariot race is seen in full colour with horses galloping and cloaks fluttering. Above this, at intervals, advertisements flash out announcing somebody's revolvers or chewing gum. Then there is the face of a girl in outline, high up in the air, with a winking eye. Pierrots throw coloured balls across to each other and there are countless other designs. And the searchlights suddenly make vast towers appear out of the darkness. The problems of colour and the bold effects of light and shade given by modern electric lighting offer endless possibilities, and the illuminated advertisements, however nerve shattering, often come effectively into the scheme.

My impressions of New York concern the architecture and setting, the figure interest being subordinated; but the human side would form material for many illustrated articles. The types, white and coloured, seen about the quays along the Hudson River and in the streets leading to them, are splendidly picturesque. Ellis Island teems with fine subjects and for the man who likes modern society types there are Fifth Avenue and Central Park, almost ultra-modern.

Being so much occupied with the City itself I had not the time to see much of the surrounding country. Mr. Kenneth Frazier, a portrait painter and old Bushey student, invited me for a week-end to his house at West Point, and on the way thither I had glimpses of the Palisades and small towns. West Point itself is hilly, with fine timber and rocky streams, most promising for landscape work. The Military College is a fine group of modern Gothic buildings which fall most happily into harmony with the rocky Palisades. The country houses in the district have the old Colonial feeling and a great air of comfort and distinction. I was driven in a "Buckboard" and made acquaintance with American country scenes which have interested me in American magazines for years and I was most fortunate to see something of them under such pleasant conditions.

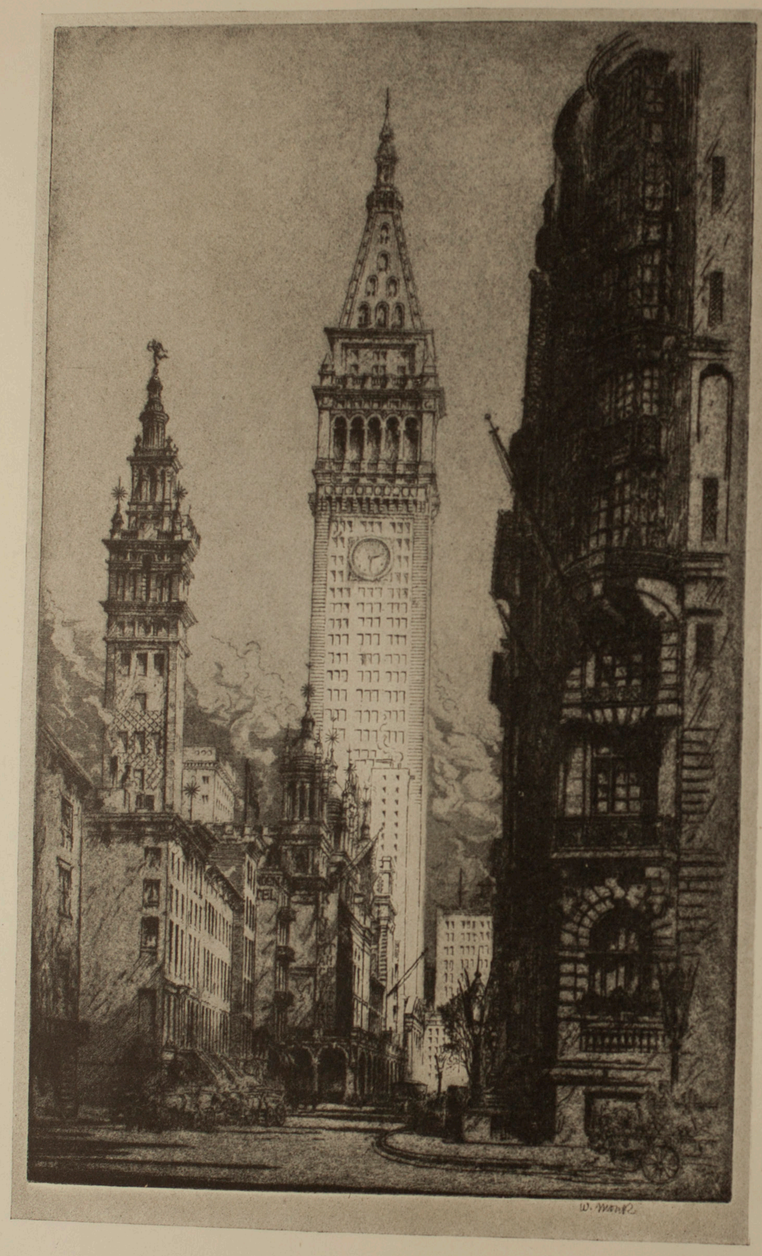


"FROM BROOKLYN BRIDGE" (ETCHING)
BY WILLIAM MONK, R.E.



(By permission of the publishers of the large plate, Arthur Ackermann and Son Ltd., 171A New Bond Street and New York)

"FIFTH AVENUE, NEW YORK"
ETCHING BY WILLIAM MONK, R.E.

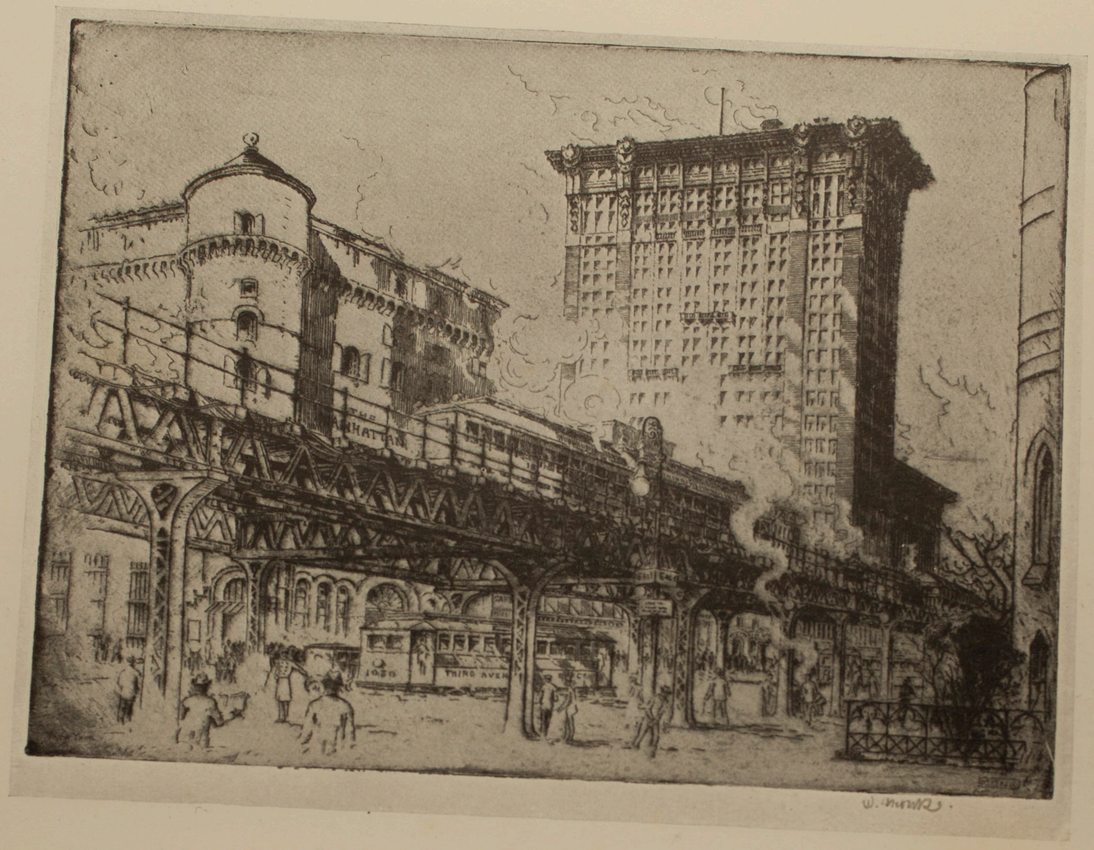


"THE METROPOLITAN TOWER, NEW YORK"
ETCHING BY WILLIAM MONK, R.E.

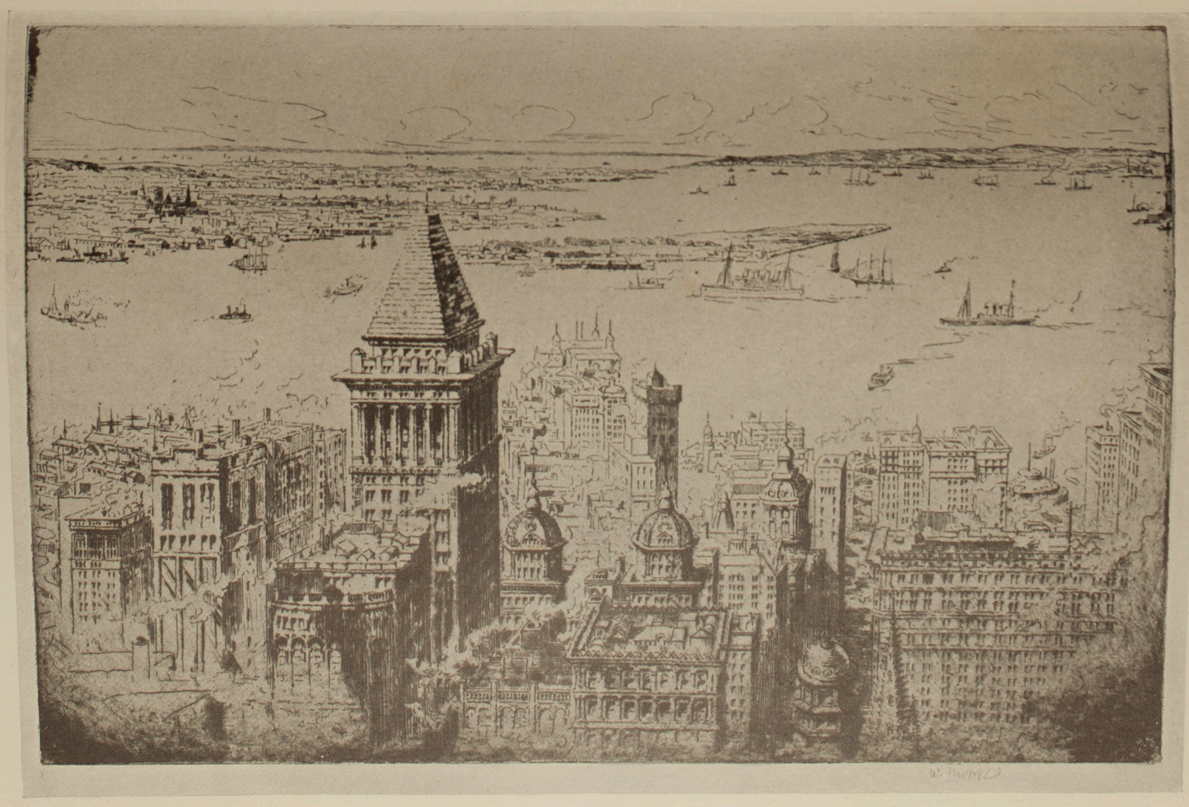


(By permission of the publishers of the large plate, Arthur Ackermann and Son Ltd., 1574 New Bond Street and New York)

"WALL STREET, NEW YORK"
ETCHING BY W. MONK, R.E.



"THE ELEVATED RAILWAY, NEW YORK"
ETCHING BY WILLIAM MONK, R.E.



"FROM THE SINGER TOWER, NEW YORK"
ETCHING BY WILLIAM MONK, R.E.

BELGIAN ARTISTS IN ENGLAND. BY DR. P. BUSCHMANN.

*(Third Article.)**

BURLINGTON House opened its doors to the refugee artists, and the Belgian Section formed an important part of the War Relief Exhibition held there early this year. It was a very hard task, under present circumstances, to collect an *ensemble* worthy of the contemporary art movement in Belgium. Fortunately some excellent examples, chiefly sculpture, happened to be in Great Britain before war broke out, having been lately on view at the Royal Glasgow Institute of the Fine Arts, the Aberdeen Art Gallery and elsewhere, and in addition the Belgian Art Section of the Exposition Internationale Urbaine at Lyons was available. The Belgian artists in England contributed of course their best works at hand, and thus the committee, assisted by the indefatigable M. Paul Lambotte, Directeur des Beaux-Arts, succeeded in bringing together an interesting collection of modern Belgian art.

The sculpture occupying the whole of the Central Hall and also displayed in the other galleries, formed undoubtedly the most attractive part of the exhibition, and reflected, in fact, one of the most striking features of contemporary Belgian art. In modern times painting is generally regarded as the art *par excellence*. Painters are far more numerous than sculptors and their works occupy the largest and best spaces in the exhibitions as well as in the public interest, whilst many of the "sculpture halls" are usually avoided as places of dreadful tediousness—often with good reason!

In Belgium, the relation is not quite so. Certainly the Flemish painters are upholding worthily the traditions of their glorious ancestors, but besides them there has arisen a school of sculptors who deserve full attention and have largely contributed to the reputation of the national art. We may say indeed that Flemish originality has perhaps expressed itself with more strength in sculpture than in contemporary painting. Many of the statues and reliefs adorning public places, cemeteries, government buildings and even private houses in Belgium, are by no means soulless, conventional ornaments manufactured for official use according to academic prescriptions, but real works of art admirably supplementing the collections in the galleries. Belgium certainly ranks next to France in the great evolution of modern sculpture.

This movement originated almost half a century ago, when some young sculptors resolutely revolted against a lifeless tradition which still imposed upon



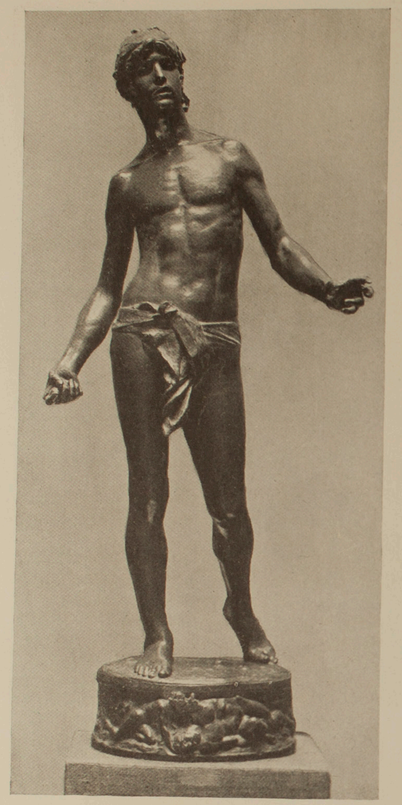
"L'IMMORTALITÉ"

BY PAUL DE VIGNE

* The first and second articles appeared in our issues of December 1914 and February 1915 respectively.



"LE GRISOU" (FIRE-DAMP)
BY CONSTANTIN MEUNIER



"DAVID" BY CH. VAN DER STAPPEN

with one hand raised to heaven, is leaning on a column, and admirably expresses deep sorrow mitigated by resignation and confidence in eternal life. The artist's name was to be found on three other works in the exhibition: a figure of *Marnix of St. Aldegonde*—a prominent personage in Belgian history—a bronze *Victoire* and a *Portrait.*

Charles van der Stappen is perhaps more nervous and more of a realist than the extremely refined de Vigne; yet he did not escape Italian influence, as proved by his vigorous and slender statue of the youth *David*, certainly one of the best personifications of the biblical hero. A small group, *St. Martin and the Beggar*, and a *Portrait bust* by the same master were also exhibited.

The very distinctive art of Julien Dillens was not sufficiently characterised by the plaster models of statuettes (*Lansquenets*). The bronze casts surmounting the gable of the Maison du Roi in



"VICTOIRE" BY VICTOR ROUSSEAU

them as paragons of beauty the sculptures of the late Roman period. They went to Florence, became enraptured with the bronze-casters of the quattrocento and, what is better, came to a closer study of nature. They thoroughly regenerated the decayed art in their country, and soon produced works in which their strong native qualities were happily refined and completed by Florentine delicacy and elegance.

Some of these now deceased masters were represented in Burlington House: Paul de Vigne, Charles van der Stappen, Julien Dillens, the last-named being somewhat younger than the others. One cannot imagine a more idealised and refined work than the *Immortalité* by de Vigne, of which a fragmentary bronze cas was exhibited. The complete statue, intended as a funeral monument for the painter L. de Winne, is in marble and belongs to the Brussels Museum. The full-length figure



"L'ENCENS." BY FERNAND KHNOPFF



"LE PROFESSEUR CHANDELON" BY THOMAS VINÇOTTE

Brussels are decoratively effective at this height, but seen at a short distance they appear somewhat superficial; and the same remark may be applied to his *Héraut de Gilde* and *L'Art Flamand*.

A complete antithesis to these artists would have been found in their contemporary Jef Lambeaux, rather a materialist, untouched by any spiritual aspiration, but in his overwhelming power of realisation one of the strongest figures in Belgian art. Unfortunately, he was not represented in the exhibition at Burlington House.

Constantin Meunier holds a place of his own in Belgian—and in European—art. Although belonging to the same generation, he cannot be mentioned amongst the sculptors just referred to. He was a painter for the greater part of his career, and only began to produce his world-renowned sculptures at an advanced age. He was ever an enthusiastic admirer of Greek and Italian masters, and intimately penetrated the secrets of their art; but no direct influence of any kind can be traced in his work; he expressed his own strong personality, and before all his infinite pity for suffering mankind. As Millet did with the peasant on the field, Meunier revealed us the beauty and magnitude of the modern toiler performing his daily task deep down in dark coal-pits or in cyclopean ironworks. Socialistic tendencies might have been discovered in his sculpture, but, in fact, his art ranges far beyond every doctrine and appeals to eternal human feelings. *Le Grisou* (Fire-damp), here exhibited, must have touched many a heart, especially now when thousands of sturdy sons or husbands lie stretched on the field, and thousands of women are heartbroken in speechless grief. It is, indeed, a great work, and one that will be eloquent for all time, like the noblest *Pietà* conceived by any master of the Renaissance.

In the vigorous phalanx of living sculptors we note Comte Jacques de Lalaing, the author of the beautiful memorial erected in Brussels in honour of the English soldiers who fell in the battle of Waterloo. He was represented here by three busts: *Génie*, *Souvenir de Florence*, and a *Portrait*. Thomas Vinçotte, an unrivalled portraitist, wonderfully combines psychological expression with thorough study of form and movement; he exhibited the vivid bust of *Professor Chandelon* and a mighty torso of a *Triton*, a study for a fountain in the Château d'Ardenne. We mention further:



"LE CURÉ-POËTE H. VERRIEST" BY JULES LAGAE



"LA RÉCOLTE DES POMMES"
BY EMILE CLAUS



"MOTHER AND CHILD" BY PAUL DUBOIS.

so strikingly represented; the absence of some of the leading masters was sensibly felt — Stobbaerts, Courtens, Frédéric, and Laermans, to quote only a few names, being badly missed, while other noted painters, such as A. Baertsoen, X. Mellery, Ch. Mertens were only able to contribute some minor works. Nevertheless the section contained some good pictures fully deserving the interest of the English public.

Amongst the painters we noted before all Emile Claus, who showed an important canvas, *Apple Gathering*, painted in rather a high key, but full of sunshine and vibrating atmosphere. Marcel Jefferys' *Fête des Ballons*, revealing the influence of French neo-impressionism, might have gained by being painted on a more reduced scale. Alexandre Marcette contributed some of his masterly water-colours from Flanders, Ypres, Middelkerke, Westende, &c., and Isidore Opsomer views of Lierre, his native town, which so heavily suffered from bombardment; Emil Vloors a sketch for a wall-decoration *L'Age d'or*, and a portrait of a little girl *Marie Louise*, of sumptuous colouring and elegant touch. Miss Alice Ronner, daughter of the

Jules Lagae, author of the great national Monument in Buenos Ayres, who was represented by three busts: *The sculptor Julien Dillens*, his master, *Monsieur Lequime*, and the Flemish priest and popular orator, *Hugo Verriest*; Paul Dubois with a group, *Mother and Child*, *A Passing Shadow*, and *Meditation*; Godefroid de Vreese, one of the very first Belgian medallists, here represented by a remarkable selection of medals and plaquettes. Egide Rombaux, Ch. Samuel, P. Braecke, Rik Wouters and Aug. Puttemans complete this *ensemble* with many excellent works which we cannot mention in detail.

Several Belgian sculptors who are now residing in England and have been already referred to in the preceding articles, were again in evidence at the Academy; before all Victor Rousseau, who besides his *Girl with the Flower*, *Victoire* and *L'Offrande*, exhibited a case of clay sketches modelled in England; Frans Huygelen, who showed the *Taxander* reproduced in our February issue; Jozuë Dupon a *Samson*; George Minne several strongly studied *Busts*; Paul Wissaert, medals and bas-reliefs.

As a whole, Belgian painting was not



"ROSES" BY ALICE RONNER



"CANAL EN FLANDRE" BY VICTOR GILSOUL

late Hènritte Ronner, so well-known as a painter of cats, has for many years ranked amongst the very first painters of still-life, and one might have expected that she would simply continue in the manner which brought her so much well-deserved success. But all at once she decided to make a change, and proved to have the courage as well as the power to alter her style. She exhibited only two small works, in the nature of studies: *Roses* and *le Plateau de laque*, sufficient however to show her new conception, tending to extreme simplification both of harmony and technique; composed on a scale of two or three tints only, the effect is obtained by a few broad, bold touches, rendering the very structure of things before the artist's sensible eye.

Several artists exhibited works painted during their exile on British soil — Charles Mertens some landscape-sketches and an English interior, *The Hall*; Jean Delville several well-studied portraits; Pierre Paulus some London views, in which he proved himself a sensible interpreter of the special atmosphere of the Thames. Amongst other noteworthy refugee painters represented at Burlington House were Maurice Blieck, Alb. Claes, André Cluysenaer, Emile Fabry, M. Wagemans.

The committee also succeeded in obtaining some works from artists residing abroad. Thus Victor Gilsoul, who is now living in Holland and is one of the most vigorous Flemish landscape painters, contributed a view of the *Bruges Canal*, a very good version of one of his favourite themes. Comte Jacques de Lalaing, already mentioned amongst the sculptors, is also an eminent portrait-painter; his lively *Portrait of the Comtesse de Lalaing* was certainly one of the most brilliant pictures of the exhibition. Fernand Khnopff, well known to the readers of THE STUDIO, showed his *Encens*, an idealised figure of high distinction revealing the artist's noble inspirations and his unrivalled skill in rendering precious materials. Alfred Verhaeren, the painter of still-life, had only one small work: *Le Tapis rouge*; Auguste Donnay, one of the leaders amongst the Walloon artists, contributed several little landscapes from the Meuse valley, executed in his particular tapestry-like style.

The series of black-and-white works included



"MME. LA COMTESSE DE LALAING"
BY COMTE JACQUES DE LALAING

several good specimens, especially the masterly etchings by Albert Baertsoen and Jules de Bruycker, reproduced in a former issue. Victor Gilsoul likewise proved his exceptional skill as an etcher, both in black-and-white and in colours; *La Seine à Héricy*, *L'Eglise de Delft* and before all *Malines sous la Niege*, with the majestic cathedral now so badly damaged by German shells, awakened particular interest. The beauty of the old Flemish towns specially attracts the aquafortists; Isidore Opsomer, Marten van der Loo, and Julien Célos showed picturesque views of Bruges, Ghent, Malines, Lierre, &c., whilst Albert Delstanche exhibited some well-studied landscapes, Mme. Danse-Destrée excellent interpretations of ancient sculpture, and Fernand Verhaegen carnival sketches in colour, influenced by Ensor's well-known burlesques.

Whilst the exhibition at the Royal Academy was in progress the Ridley Arts Club also devoted a section to Belgian art, in which most of the artists named above were represented, but generally with less important works. One of the principal exhibits was a nude figure by Maurice Wagemans; and mention should also be made of some vigorous, very broadly painted sketches by John Michaux, an Antwerp marinist, and studies by Dolf van Roy, F. Smeers, Ed. J. Claes.

The exhibition of the Women's International Art Club also contained some Belgian works: landscape studies by Jenny Montigny, a pupil of Emile Claus, still-lifes by Alice Ronner, etchings by Mme. Danse-Destrée, &c. A most interesting feature of this exhibition was an extensive loan collection of ancient and modern lace, including remarkable specimens of English, Italian, French and Belgian work.

We conclude the present review by mentioning an individual exhibition of Marten van der Loo's etchings in colour at Messrs. Goupil and Co.'s Gallery, and the Belgian contribution to the exhibition of the Royal Institute of Painters in Water-Colours, where a dozen Belgian aquarellists were represented—H. Cassiers, J. Célos, Ed. Claes, A. Hamesse, F. van Holder, C. Jacquet, F. Khnopff, A. Lynen, A. Marcette, V. Uytterschaut and E. Vloors; we noticed especially some excellent studies of monks and interiors of churches by Alfred Delaunois, the painter of Louvain.

The exhibition of the National Portrait Society at the Grosvenor Gallery, and a special Belgian exhibition in the National Museum of Wales at Cardiff, are very important as containing contributions by eminent artists whom we have not encountered elsewhere, such as James Ensor, Léon Frédéric, Eugène Laermans, Th. van Rysselberghe, and others; but space does not permit of a fuller notice of these on the present occasion.



"MARIE LOUISE" BY EMILE VLOORS

THE MODERN DEVELOPMENT OF OIL PAINTING IN JAPAN. BY PROF. JIRO HARADA.

THOUGH painting in oil after the Western style was practised in Japan as long ago as the seventeenth century by Yamada Uyemonsaku, one of the leaders of the Amakusa rebellion of 1637, and again in the following century by Shiba Kokan, a more popularly known artist who was born in 1747 and died in 1818, the real history of oil painting in Japan may be said to begin with Kawakami Togai, who died thirty-three years ago at the age of fifty-four. He was originally an artist in the Nanga style, though when young he acquired considerable skill in the style of the Kano school, having studied under Onishi Chinnen; but just before the Restoration in 1868, while engaged in teaching European painting from books at the Bansho Shirabe-dokoro, a Government institution for imparting knowledge in things European, he happened to visit a Dutch ship at Nagasaki and fell in with a Dutch artist, from whom it appears he took his first practical lessons in oil painting. When he returned to Tokyo, he took back with him some oil colours, with which he experimented, and by persistent efforts he soon gained a considerable facility in the use of the medium. Among pupils of his who are still living may be mentioned Koyama Shotaro and Matsuoko Hisashi, both of whom are members of the Mombusho (Department of Education) Art Committee and have contributed much toward the development of oil painting in Japan.

But no less famed was another pupil of Togai named Takahashi Yuichi. Takahashi later took lessons from Charles Wirgman, who came to Japan in the Ansei period (1854-1859) as a special correspondent of the "Illustrated London News," and remained for over thirty years in Japan, where he died in 1891 at the age of fifty-seven. Takahashi afterwards went to Shanghai, where he became acquainted with some painters in oil, and on his return he opened a studio for teaching oil painting. He became very famous, and it was then that Kawabata Gyokusho, who died a few years ago, and Araki Kwampo, who is skilled in painting *kacho* subjects (flowers and birds) in the Japanese style, became Takahashi's *monjin*, though both subsequently returned to the traditional method, in which they became very prominent. After the death of Yuichi,



"FESTIVAL OF KAMO SHRINE"
BY KANOKOGI TAKESHIRO



"A FISHING VILLAGE: AFTERNOON"
BY YOSHIDA HIROSHI



"PINE TREES AT MAIKO" BY KANOKOGI TAKESHIRO

Art School in Tokyo. Hither the pupils of the three Japanese artists just named rushed with a zeal that inspired the Italian master with no small degree of fervour in his endeavour to turn the talents of Japan to oil painting. His ardour, however, was short-lived. To his great disappointment, and no less so to that of his pupils, the Government was not able to carry out its original plan to provide better facilities for art education, for the civil war of 1878 necessitated the curtailment of the school expenditure. He resigned his post and returned to Italy. It was, indeed, a blow much lamented in later years. Brief as was his stay in Japan, for it lasted not much over two years, the earnestness with which he taught and the zealous enthusiasm with which his instruction was received left a very deep impression on the art of Japan. His influence was furthered by certain of his *monjin*, such as Koyama Shotaro, who was formerly a pupil of Kawakami Togai, Asai Chu, who died a few years ago, Matsuoka Hisashi, Nakamura Seijuro and Ando Chutaro, who died not long ago.

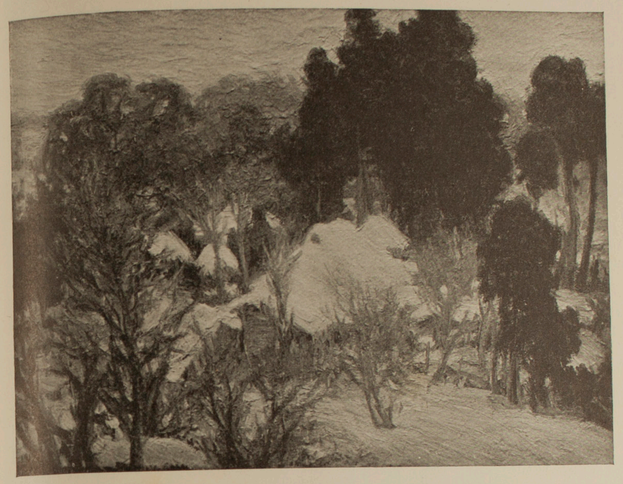
the studio was conducted by his son Genkichi. Wirgman also had two promising young pupils named Goseda Hosho and Yamamoto Hosui. The former was considered a genius, and was sent abroad to study, but the results fell far short of the expectations of his younger days.

Marked progress was made in the new art when Kunizawa Shinkuro returned in 1875 after two years' study of painting in England. He welcomed pupils to his studio at Hirakawa-cho, Tokyo, which he called Eigido. After his death three years later, Honda Kinjiro took his place at the studio, but his ability was not equal to that of his master. Kawakami Togai, Takahashi Yuichi and Kunizawa Shinkuro constitute the three stars in the history of European painting in Japan in the early part of the Meiji era, which began with the Restoration.

A bright prospect dawned when Antonio Fontanesi, a painter of recognised ability and standing in Italy, who painted after the manner of Corot, was officially appointed to teach at the



"MORNING IN EARLY AUTUMN" BY YOSHIDA HIROSHI



"SPRING IN THE NORTH COUNTRY" BY SOMA KIICHI

After the departure of Fontanesi, another Italian artist named Ferritti, who happened to be in Japan, was employed to fill the vacancy. Ferritti was by no means the equal of Fontanesi, and the inferiority of Ferretti's art was at once recognised by the pupils, who rose against him. He was succeeded in 1881 by another Italian of the name of San Giovanni, who taught for three years; but he too failed to obtain the same hold upon our pupils as did the first Italian master. So untiring and earnest, however, were Fontanesi's disciples in the art of their adoption, that many artists in the Japanese style felt their influence and discarding the traditional method began to practise oil painting. A number of young artists, who did not come under the direct influence of the Italian master went abroad to pursue their studies. Among them may be mentioned Harada Naojiro, Kawamura Kiyoo, Goseda Hosho and Yamamoto Hosui. So great was the rush for the new style of art that certain persons of influence, such as Baron Kuki, thought they saw an imminent danger threatening the national art and began proclaiming the urgent necessity of preserving the national characteristics in the fine arts. This opposition proved well-nigh fatal to the adopted medium, which was as yet far from being firmly established, the art world in general being very much in a shifting condition. Alarmed at the warning cry, Kawabata Gyokusho, Araki Kwampo and a few others flung down their palettes and forsaking canvas resorted once more to silk and the traditional style of their fathers.

Then the period known as the "Dark Age" in the modern history of oil painting in Japan set in, and was not soon to terminate. Kawamura Kiyoo, who studied at Venice, and Harada Naojiro, who returned after a course of hard study in Germany, were received with cold indifference. So hopelessly depressed, and so pessimistic some of the oil painters grew, and so indignant were they at the stubborn partiality of those who were in a position to encourage art, that one of them, a young oil painter, committed *harakiri* at his



"SEASHORE IN SNOW" BY KOBAYASHI SHOKICHI

lodging in Kanda, Tokyo. However, thanks to the persistent and persevering efforts of Koyama Shotaro, Asai Chu, Matsuoka Hisashi, Yamamoto Hosui, Harada Naojiro, and Kawamura Kiyoo, the pulse of the new movement was kept beating throughout this difficult period until by a change of circumstances, brought about mainly by the adoption of the Western style of architecture, the eyes of the people were opened and European art came to be regarded in a more favourable light.

It was in 1888 that the first association of painters in the European style was founded in Japan under the name of Meiji Bijutsu-kai (the Fine Art Society of Meiji). About six years later, when Kuroda Seiki and Kume Keitaro returned from France and became professors in the Tokyo School of Fine Arts, they organised the Hakuba-kai (White Horse Society) in opposition to the Meiji Bijutsu-kai. Very soon the Meiji Bijutsu-kai was disbanded, for some of its influential members broke away from it and organised the Taiheiyoga-kai, which held its own against the Hakuba-kai. The Taiheiyoga-kai stood as non-governmental as opposed to the Hakuba-kai which had the reputation of being bureaucratic, owing mainly to the official connection maintained by its promoters. From the Tokyo School of Fine Arts Kuroda Seiki and Kume Keitaro sent out such artists of talent as Okada Saburosuke, Wada Eisaku, and Nakazawa Hiromitsu. A large number of the Art School graduates were sent abroad by the Government for further study. Some of the members of the Taiheiyoga-kai, not to be behindhand, also went abroad by themselves to acquire further practice in the art of oil painting. In 1899 Yoshida Hiroshi, Kanokogi Takeshiro, Mitsutani Kunishiro, and Nakagawa Hachiro left Japan for France, where they remained for a few years, much to the improvement of their art.

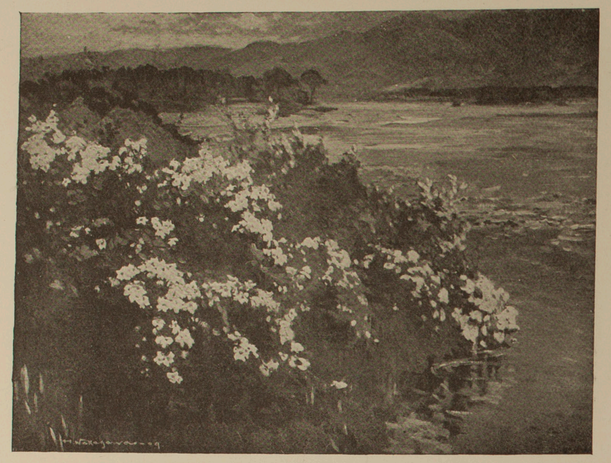
The Hakuba-kai ceased to exist some four years ago, and soon afterwards the Kofu-kai was organised by Yamamoto Morinosuke, Nakazawa Hiromitsu, Kobayashi Shokichi, and others. It was strongly insisted upon at the time of its organisation that the Kofu-kai was formed independently of the Hakuba-kai, but it was generally looked upon as its rebirth under a new name. There was some reason for so regarding it, for its promoters were for the most part Mr. Kuroda's *monjin*. However, one thing is to be observed: the new society is free from the bureaucratic air of its predecessor. It is natural that it should be so,



"SHIPS IN THE HARBOUR" (TEMPERA)
BY ISHII HAKUTEI



"AFTERNOON IN THE HARBOUR"
BY ISKIKAWA TORAJI



LANDSCAPE BY NAKAGAWA HACHIRO

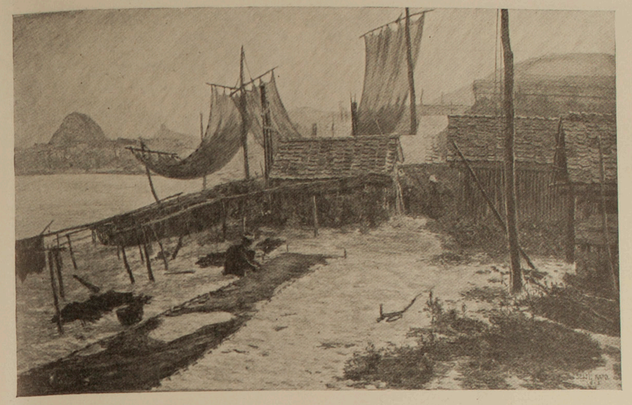
for the Annual Art Exhibition of the Mombusho (Department of Education) was organised in 1908 with a definite governmental cachet, and it has a section for the European style of painting. The hanging committee for this section were chosen from among the promoters of the Hakuba-kai and the Taiheiyoga-kai, both of which were then thriving societies. The works of such artists as Kosugi Misei, Minami Kunzo, Ishii Hakutei, Ishikawa Toraji, Tsuji Nagatoshi, and Fujishima Takeji, all of Tokyo; Teramatsu Kunitaro and Kawai Shinzo, of Kyoto; and Kato Seiji, of Nagoya, have been highly awarded at recent Mombusho Art Exhibitions.

However, there were some, as is always the case, who found fault with the Mombusho Art Committee. They accused it of being too narrow and conservative for the unhindered progress of the European style of painting. Accordingly, some twenty-seven ambitious artists, including Kimura Sohachi, Saito Yori, Kishida Ryusei, Sanada Hisakichi, and Matsumura Tatsumi, organised the "Société du Fusain," which held its first exhibition at the close of 1912 in the Yomiuri Shimbun Building in Tokyo. The paintings there exhibited were post-impressionistic in style, and created some stir in the art world of Japan inasmuch as they were the first things of the kind to be seen in Japan, but the verdict of the critics on the exhibition was far from being unanimous. The society's membership finally dwindled to seventeen; their second exhibition was held in the spring of 1913, and shortly afterwards the society was disbanded.

Though the "Société du Fusain" had such a brief existence the movement it inaugurated still goes on, and is exercising considerable influence. The class of work associated with it has already found admission to recent exhibitions of the Kofu-kai and Taiheiyoga-kai, and is coming to be looked upon much more seriously.



"BEFORE THE SHOWER" BY NAKAGAWA HACHIRO



"NET DRYING, MORNING" BY KATO SEIJI

The most important exhibition of oil painting, other than those held in Tokyo by the societies above mentioned, is that of the Kwansai Bijutsu-kai held in Kyoto. This society has nearly two hundred and fifty members, about one-half of whom are also members of the Kwansai Bijutsu-in, the only important art institution outside of Tokyo for the study of oil painting. The Kwansai Bijutsu-in is an outgrowth of private ateliers.

Upon his return from abroad, Asai Chu, a pupil of Fontanesi, opened an atelier in Kyoto for his *monjin* and christened it the Yoga Kenkujo. Four years later Kanokogi Takeshiro returned to Kyoto from France, where he studied under Laurens, and began to make his influence felt among the oil painters of the western capitol of Japan. Two years later these two masters combined their studios and organised the above-mentioned Kwansai Bijutsu-in with Dr. Nakazawa, who is now the director of the Kyoto College of Industrial Art, as the counsellor. When Kanokogi Takeshiro went abroad for the second time in 1907, the institute was left under the sole management of Asai Chu, but on the latter's death two years later Kanokogi returned to take charge of it, and it is still the centre of influence in Kyoto and Osaka.

Oil painting has, without doubt, gained considerable popularity of late. There are a large number of studios filled with students and the number of applicants in the department of European painting at the Tokyo School of Fine Arts has, during the last few years, been far in excess of the available accommodation, while the department of Japanese painting has had difficulty in finding enough students. This fact alone is quite sufficient to show how popular the European style of painting has lately become in Japan.

However short the work of our oil painters may fall of the standard we insist on, it cannot be denied that those Japanese artists who have adopted the European method of expression have done much for the advancement of art in general. If in nought else, at least by their boldness and freedom of expression they have pointed out new possibilities and given a fresh stimulus to those of our artists who have shown more or less inclination towards conventionality. The approximation of artists who



"TAKAHARA IN SNOW" BY HASHIMOTO KUNISUKE



"LEISURE HOURS" BY NAGATOCHI SHUTA

follow the traditional style to the spirit of the time, and their close conformity to the complex requirements of the age, are due mainly to those whose effort it was to convince others with the art they have imported and adopted. As to the true value of Western influence on our art, the present generation is no fair judge. We must wait awhile for the final verdict. But inasmuch as art should reflect something that lies deep in the mind of the people, in order that the history of art may be a complete record of the ideas and ideals that change from time to time, and if the changes that our traditional art has undergone of late is an unaffected reflection of the condition of our mind in this transitional period of our national life, is it not a natural course of things, whether in itself desirable or no?

Viewed in this light the newly organised Kokumin Bijutsu Kyokai (People's Fine Art Association) should be an object of great interest. It aims to be an amalgamation of all the artists throughout the Empire, regardless of the style and the branches of art they follow. Though it is far from being firmly established, it has gathered within its fold the painters who practise the Western style, sculptors, literary men, and architects, as well as painters in the Japanese style. Baron Iwamura, professor of the Tokyo School of Fine Arts, has been very energetic in the organisation of this association. It held its first exhibition at Osaka in the fall of 1913, and the second one at Uyeno last October. One important project the association is now carrying forward is the establishment of a National Fine Art Museum. It should be mentioned that the association is the outgrowth of a small society originally intended for the *yogaka* (painters in the Western style) whose works have been accepted by the Mombusho Art Exhibition, and the fact that the whole movement was started and furthered by our painters in oil shows what an active part they are taking in the movement for the advancement of art in Japan.

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—The death of Mr. Walter Crane, who passed away suddenly at Horsham on March 14 in his seventieth year, has removed from our midst an artist of distinguished and versatile attainments and one whose influence on the progress of the decorative arts has been far reaching. More perhaps than any other individual of his generation he strove by precept and example to enhance the prestige of these arts and to bring about that intimate association of art and handicraft advocated by Ruskin and William Morris, whose politico-economic views he strenuously championed. As an artist Mr. Crane's fame rests principally with his book illustrations, but as a painter also his record, beginning some years before he was out of his teens, when he first exhibited at the Royal Academy, includes many notable achievements; and again as a designer, more especially of textiles, he was markedly successful. Apart from his work as an artist, the chief event of his fertile career was the founding of the Arts and Crafts Exhibition Society in 1888, and as the President of this body he took an energetic part in organising its periodical exhibitions in this country and those held on several occasions abroad, the last being that which the Society held under the auspices of the French Government at the Louvre in Paris last summer just before the outbreak of war. Twelve years ago, in recognition of his share in organising the British section of the International Exhibition of Decorative Art at Turin in 1902, Mr. Crane was made a Commendatore of the Order of the Royal Crown of Italy. The deceased artist was a member of the Royal Society of Painters in Water-Colours, which he joined in 1888. That society has thus lost two members since the beginning of the year

—the other being the veteran Karl Haag, who died in Germany early in January at the age of 94 having been connected with the society for more than sixty years.

The Summer exhibition of the Royal Society of Painters in Water-Colours has proved one of the best of the society's exhibitions in the interest of the work shown. It is Mr. Sargent's habit to reserve some of his best work in water-colour for the society's summer shows, and his two pieces on this occasion, *Boats on the Lake of Garda* and *In Tyrol*, are both rare examples of his art. Mr. Lamorna Birch is responsible for some very notable landscapes this season, and the flower-painter, Mr. Francis James, shows no falling off in his delicate skill. Mr. A. S. Hartrick as usual is individual and brilliant in his technique. The president, Mr. Alfred Parsons, R.A., is best represented by the tranquil rendering of a river, *The Ouse at Milton Ernest*. Quite one of the most original and attractive exhibits is Miss Laura Knight's *The Magpie*. The red jacket of the central figure of a child and the face in shadow of a second child behind her are treated with subtlety and charm. Mr. Robert W. Allan's *Winter — U.S.A.* solves a very difficult snow-scene problem with commendable artistic assurance. *The Echo*, by Mr. Robert Anning Bell, is an important imaginative design, simple in its chief motive and made atmospheric in feeling by the impressionism of the painter's style. Miss A. M. Swan's *The Quarry*, Mr. D. Y. Cameron's *Perthshire Hills*, Mr. Byam Shaw's *When there was Peace*, Mr. Harry Watson's *Evening Light*, Mr. Charles Sims's *Love in Anger* and *The Basket of Flowers* remain in the memory, but nothing in the exhibition is more happy than Mr. Arthur Rackham's *Bigbury Bay, South Devon*, a pure water-colour uncompromised by the black ink lines that the artist sometimes employs in his water-colours, to their detriment as such.

The 106th exhibition of the Royal Institute of Painters in Water Colours differs hardly at all from the general standard the institute has long since set itself. The President's (Sir James Linton's) perfections in an old-fashioned convention serve to raise pictures in the same genre as his own to something like his own level; while with some few exceptions "impressionism" falls into unskilful hands. The exhibition is greatly strengthened by twenty-four works by Belgian artists contributed through M. Paul Lambotte. Among pictures in the English section which deserve particular mention



"UNE BONNE HISTOIRE." DRAWING IN COLOURED CHALKS BY R. SNOW-GIBBS



"THE SPIRIT OF DIVERGENCE." DRAWING IN COLOURED CHALKS BY R. SNOW-GIBBS



"PRIZE TURNIPS" DRAWING IN COLOURED CHALKS BY R. SNOW-GIBBS

are the following: *Greenwich Park*, by Mr. C. Ross Burnett; *Venice—The Break of Day*, by Mr. Moffat Lindner: *The Message—St. Valentine's Day*, by Sir James Linton; *A Daughter of Jairus*, by Miss D. W. Hawkesley; *From a Roof in Tangier—Evening*, by Mr. Edward Walker; *Playmates*, by Mr. Wynne Apperley; *A Place in the Sun*, by Mr. David T. Rose; *The Sands of Morar*, by Mr. Herbert Coutts; *The Source of the River—Jardin de la Fontaine, Nîmes*, by Mr. W. B. E. Ranken; and *The Water-pot*, by Mr. John Hassall.

The spring exhibition of the Royal Society of British Artists showed more than some of the other exhibitions the effect of a state of war in depressing artistic output. But there were many canvases calling for remark, and the following are entitled to reference by name, for the possession of merit —*The River Cuckmere*, by Mr. H. C. Clifford; *In the Shadow of the Tree*, by Helen McNicol; *The Clairvoyant*, by Mr. W. A. Wildman; *Abandoned*, by Mr. D. Murray Smith; *Noon*, by Dorothea Sharp; *Mending*, by Mr. Hall Thorpe; *The Old Weir, Dunster*, by Mr. A. Carruthers Gould; *Outside the Ramparts, Bruges*, by Mr. John Muirhead, and *Boys Bathing*, by Mr. Charles W. Simpson. Mr. Frank Brangwyn, the President, was not represented in the exhibition.

London has perhaps hardly awakened yet to the number of artists who in these turbulent times have drifted into her midst. Amongst the new-comers is Mr. R. Snow-Gibbs, one of the younger American group from the Mont-Parnasse quarter of Paris. His work, of which we reproduce some typical examples, has been much appreciated in the annual Salons of the Société des Artistes Français, the "Comédie Humaine," and the Artistes Humouristes, of which last he is a member. Having studied in Paris at the Ecole des Beaux-Arts for several years, Mr. Snow-Gibbs was fortunate to win a fellowship entitling him to pursue his studies in three different Art Schools of the gay city. Though his outlook has attracted him toward the comical and whimsical side of life, his art nevertheless shows a keen eye for truth as well as a sense of decorative realism, and when he essays portraiture his shrewd observation of character produces work having a delightful fascination.

Leopold Pilichowski, who has been described as the painter-laureate of the world of Judaism, has been sojourning in London during the past few months. By birth a Russian Pole, he spent his early years in that tragic city of Lodz, the mercantile and



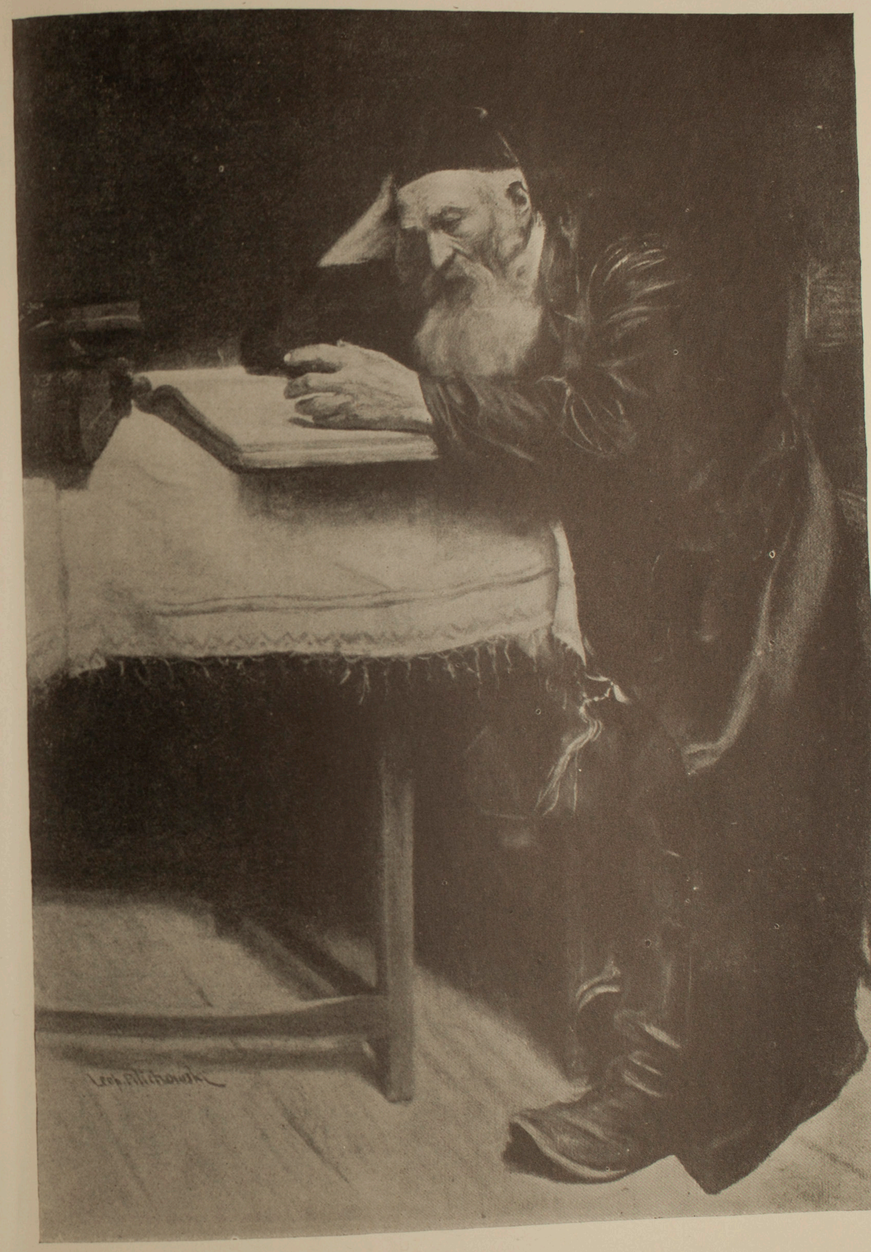
"THE VEGETABLE STALL." DRAWING IN COLOURED CHALKS BY R. SNOW-GIBBS

industrial metropolis of Poland, for which the hosts of Russia and Germany have striven so terribly. He was brought up in those devout circles of Polish Judaism which have preserved their form and essence more purely in Russia than anywhere else. For the last twenty years, however, he has made his home in Paris, and many exhibitions of his work have been given there as well as in other continental cities. Driven to London after the destruction by the French military authorities of his villa on the outskirts of Paris, he is now preparing an exhibition of some of his most characteristic canvases for the English public. A pupil of Benjamin Constant, he confined himself at first to portraits, and so successful was he in this direction that he was urged to devote himself entirely to portraiture, but something which would embody not only the soul of the individual but the soul of a nation and a people haunted him even then. Later, he returned to his native Poland, where once more the love of the shadowy and the nocturnal awoke in him; but by degrees he shook off the haunting of the native soil and yielded to the deeper instincts of the native soul, the cry of his race, the pageant of his co-religionists as it unfolded itself tragically before his eyes, and to this resolve the world owes the numerous epic paintings which have flowed from the brush of this Russian-Polish master. He has drawn many powerful motives from the ghettos of the Continent, and since his arrival in London he has been closely studying the *milieu* of Whitechapel. He has already contributed a number of portraits of famous Jews to the Jewish Museum at Jerusalem, and it is his ambition to add to this steadily by painting the famous Jews of every land for this collection.

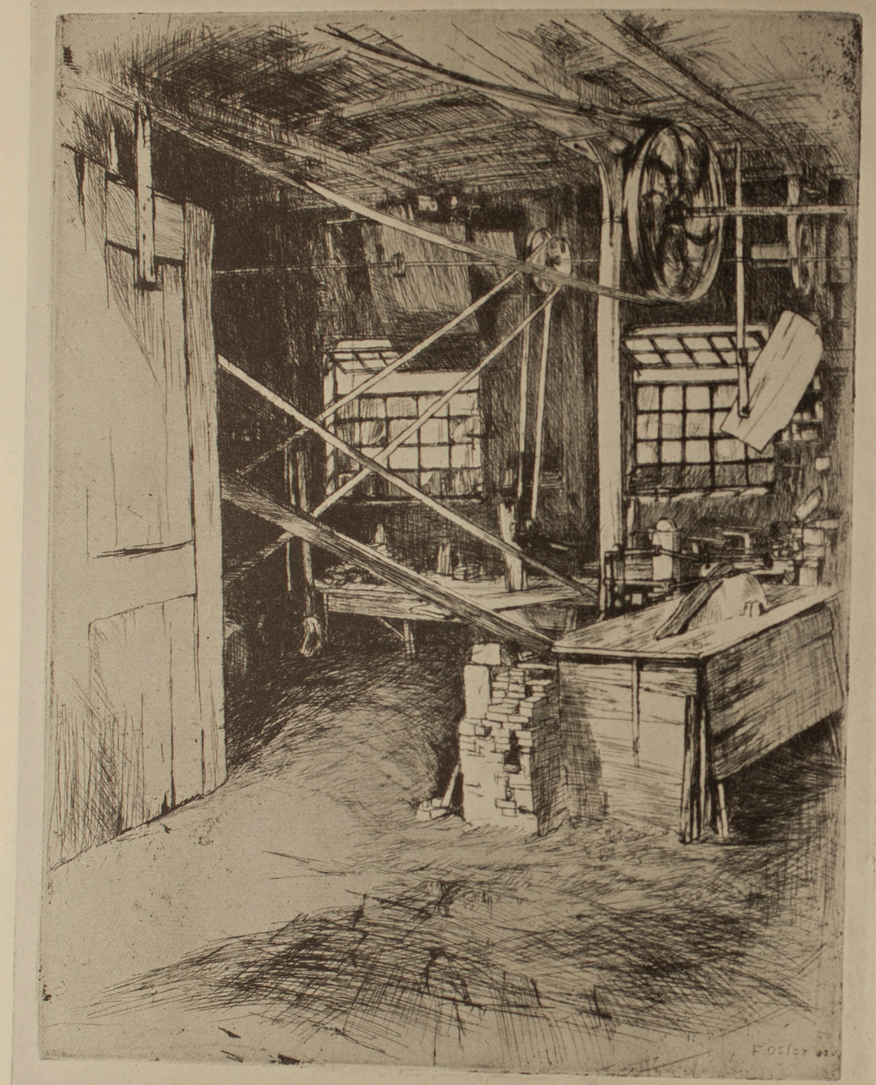
The three etchings by Mr. Francis Osler, A.R.I.B.A., here reproduced, are noteworthy by reason of the evidence they afford of a genuine appreciation of the possibilities and character of the copper-plate and of a sympathetic understanding of the true quality of the etched line—the more so because these plates are practically the artist's initial efforts in the medium. There is no trace of that somewhat mechanical rigidity of draughtsmanship which occasionally betrays itself in the etchings of an architect, but, rather



"THE WEARY ONE"
BY LEOPOLD PILICHOWSKI



"THE READER." BY L. PILICHOWSKI



"THE BOBBIN SHOP." FROM AN ETCHING BY FRANCIS OSLER, A.R.I.B.A.



"OLD SHIPBUILDING YARD, CHISWICK." FROM AN ETCHING BY FRANCIS OSLER, A.R.I.B.A.

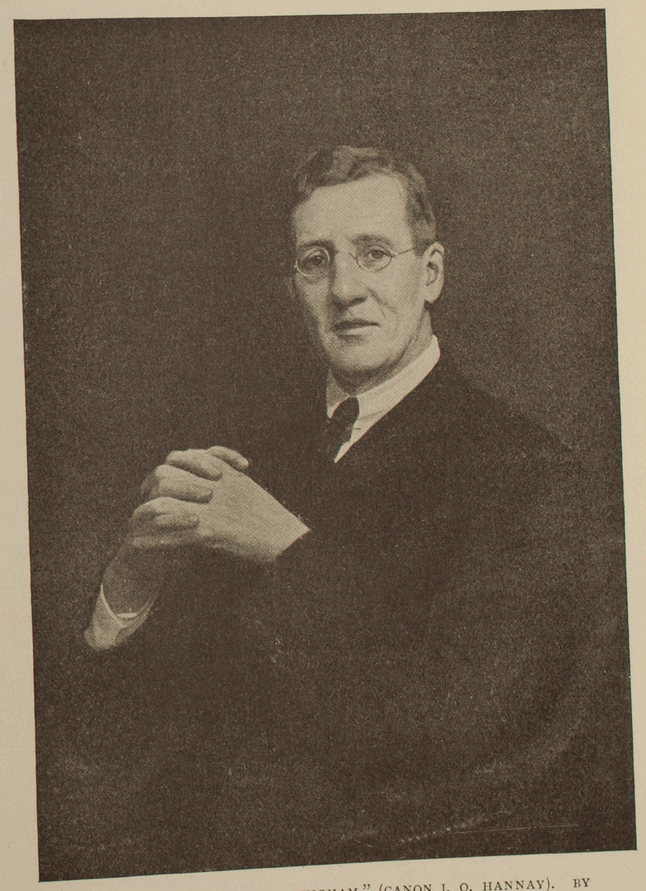


"THE TIMBER-YARD." ETCHING
BY FRANCIS OSLER, A.R.I.B.A.

is there a nervous vitality in the handling of the needle which has enabled the artist to extract an interest and beauty from, in two cases at any rate, unpromising and rather prosaic subjects. These three plates, together with another one or two, including a delightful study of an *Oriel Window at Cerne Abbas*, comprise at present the artist's entire *œuvre* as an etcher, but as he has already shown even in these earliest efforts an ability to manipulate the etching needle with expressive effect his further development should be interesting.

The National Portrait Society's fourth annual exhibition, recently held at the Grosvenor Gallery, has been an outstanding one from the inclusion of the President, Mr. Augustus John's portrait, *Miss Iris Tree*, and Mr. Ambrose McEvoy's large painting *Madame*. Both of these works have attracted much comment in the critical press, the former by its learned simplification and originality of design, the latter by a haunting literary suggestiveness which almost places it outside the category of portraiture proper, and the subtleties of shadow and reflection of a figure artificially lighted. Mr. Philip Connard is another artist who by his *William Cleverly Alexander Esq.* and *Portrait of a Child* has advanced his reputation. Mr. W. Strang contributed *The Mirror* and *The Red Fez* — repainted works calling for comment in their new aspect. The exhibition was enriched by the art of three interesting Belgians, J. Ensor, Van Rysselberghe, and the sculptor Victor Rousseau. Among other exhibitors with whom the strength of the exhibition generally rested, Mr. John Lavery, A.R.A., Mr. Walter Sickert, Mr. W. B. E. Ranken, Mr. G. F. Kelly, Mr. Howard Somerville, Mr. P. A. de László and Miss Flora Lion should be mentioned.

DUBLIN.—The eighty-sixth Exhibition of the Royal Hibernian Academy of Arts now open in Dublin, the proceeds of which will be given to the Belgian Relief Fund, is chiefly noteworthy for the many interesting works shown by local artists. The younger painters, especially, are well to the fore, and the stimulating effect of Mr. William Orpen's influence as professor of painting at the Dublin Metropolitan School of Art is evident in their work. There is, indeed, a wave of keen enthusiasm



PORTRAIT OF "GEORGE BIRMINGHAM" (CANON J. O. HANNAY). BY DERMOD O'BRIEN, P.R.H.A.
(Royal Hibernian Academy)



"THE BROTHERS." BY OLIVER SHEPPARD, R.H.A.
(Royal Hibernian Academy)

for painting at present passing over Dublin, and more than one of the younger painters bids fair to be a "coming man."

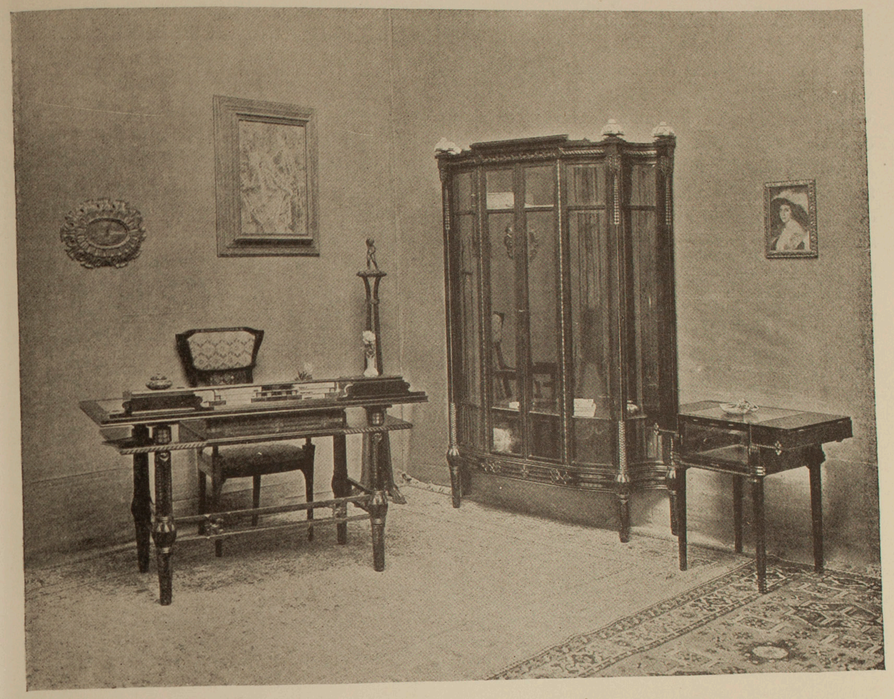
The members and associates of the Academy are all well represented at this exhibition. Mr. Nathaniel Hone, Ireland's greatest landscape painter, has sent eight works—none of them, we fancy, painted very recently. The subjects are those familiar to all who know Mr. Hone's work—cattle in a lush meadow, waves beating upon rocks beneath a stormy sky, peaceful river scenes. Mr. Dermod O'Brien, the President, is represented by one portrait only—that of the Rev. Canon Hannay, better known as "George Birmingham"—a scholarly work in which the humour of the sitter is admirably portrayed. Mr. Leech, one of the younger Academicians and the latest member of the National Portrait Society, has sent his beautiful portrait of a lady in rose and grey which was shown at last year's Royal Academy, as well as several landscapes in which his sense of finely modulated tonal harmonies is expressed with a delicate precision.

Mr. William Orpen's presentation portrait of Sir William Goulding is, as might be expected, an admirable *portrait de cérémonie*, brilliantly painted with an unwavering brush. Mr. Gerald Kelly, who confines himself to portraits of Burmese men and women, shows a very personal feeling for the beauty of line. Miss Purser is represented by four portraits, all vividly painted with swift insight and certainty of touch; Mr. J. M. Kavanagh by three landscapes, of which *Chapelizod* is, perhaps, the most attractive. Miss S. C. Harrison, whose work is distinguished by its sincerity and high technical achievement, shows four portraits, the most notable being that of "Father Stafford"; while Mr. Lavery shows but one, an accomplished portrait of H.R.H. Princess Patricia of Connaught.

The work of two young men—Mr. James Sleator and Mr. John Keating, the latter being the holder of the Taylor Art Scholarship for this year,



SELF-PORTRAIT BY JAMES S. SLEATOR
(Royal Hibernian Academy)



WALNUT WRITING-TABLE AND VITRINE DESIGNED AND EXECUTED BY EUGENIO QUARTI

calls for special mention. Mr. Sleator exhibits four portraits, in all of which one recognises "quality" of a very unique kind. His rapidly executed head of a man in a red coat and his self-portrait are full of distinction and beauty of tone. Mr. Keating's *Annushka*, a seated portrait of a lady in a black dress, is a vivid piece of painting, and in another large canvas, *Pipes and Porter*, he exhibits a clear vision and brilliant incisiveness of touch which promise well for his future work. Amongst the other Irish painters represented are Mr. Jack Yeats, Miss Clare Marsh, who shows a clever portrait of a lady, Mr. W. Crampton Gore, Mrs. Clarke, Miss Maude Ball, and Mr. R. C. Orpen, whose water-colour interiors are full of charm. The sculpture section, a small one, includes three finely modelled statuettes by Mr. Oliver Sheppard. E. D.

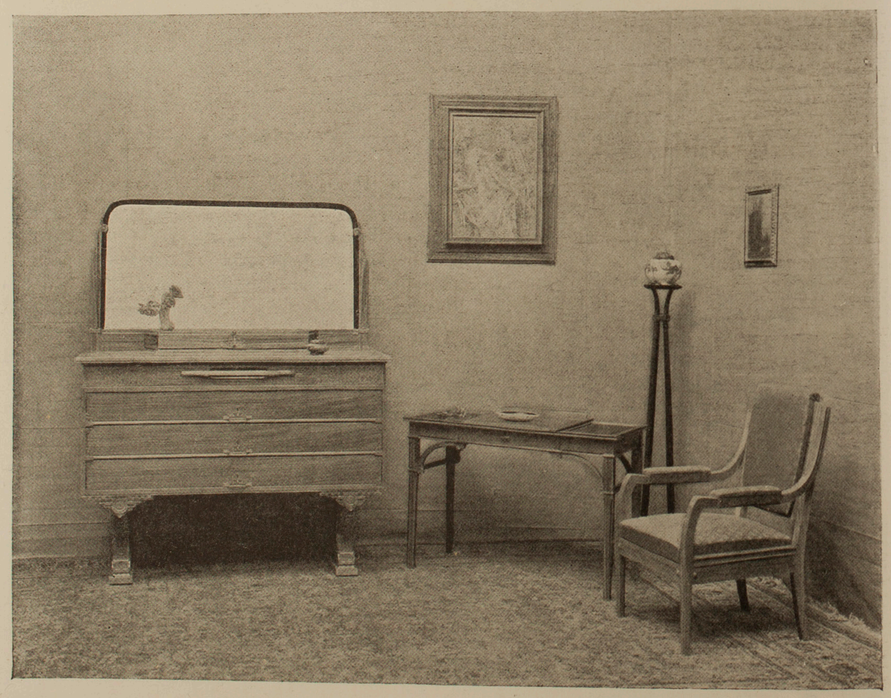
MILAN.—Eugenio Quarti, whom I count it my good fortune to be permitted to present to the readers of THE STUDIO, plays at the present moment a rôle apart in the Italian decorative art movement. He is at once a precursor and a master; *amateurs* and critics alike are to-day unanimous in recognising his undeniable superiority in this field of work, and the crowd of imitators who have followed in his wake may in itself be regarded as a proof of his eminence. Despite this, however, I do not think that even in Italy, with all the commendation Quarti has received, his art is as yet adequately appreciated or understood. In the course of time, however, this constructor of furniture will assuredly be ranked with the most remarkable in the group of those who carry on the Lombard tradition—a tradition lacking neither value nor honour.

Eugenio Quarti, who is to-day at the full tide of his artistic power, is a native of the province of Bergamo, and comes of a family in which the art of working in wood is hereditary. He recognised from the very earliest his vocation and soon found his métier. So he devoted himself from his youth to cabinet-making, not remaking or counterfeiting the antique, but following out his own ideas boldly and bravely, with all the fresh enthusiasm of a young and gifted man and that spirit of hope which

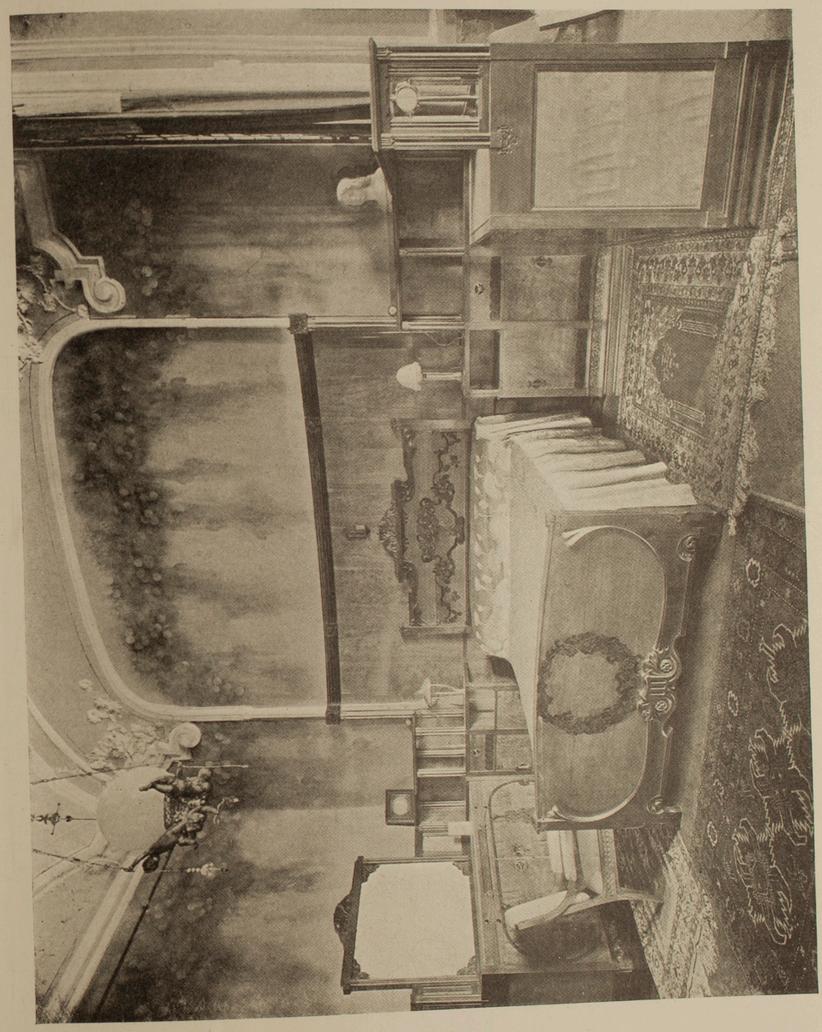
becomes almost a presentiment of success. In his own circle he was one of the first in point of time, and incontestably the first in point of merit, to venture along the untrodden way. His early efforts were attended with difficulty, for his robust independence of character awakened traditional prejudices, exciting the sceptical distrust of some and the ill will of others. At this stage of his career, Vittore Grubicy, who aided him with an almost paternal protection, oft-times cheered on his young friend, and lavished upon him encouragement and advice. During this period Quarti was much influenced by the genius of the Japanese, whose inexhaustible fecundity in decoration charmed his soul athirst after a new beauty.

Years passed on and this untiring seeker worked unceasingly in isolation and want, ignored by all, one may say, save his enemies. At the Paris Exhibition of 1900 his talent was revealed. It was the delegates of Japan and Great Britain who discovered, amid an accumulation of old-fashioned productions in the feeble light of a room in which they were all huddled together anyhow, this exquisite furniture of elegant and slender delicacy, and hastened to bring it to the notice and to invite the approbation of the other members of the Jury, with the result that Quarti obtained the Grand Prix International. This was his first public victory, and it elicited a well-merited eulogy from the architect Luca Beltrami, who while understanding the beautiful works of antiquity and cultivating tradition with an almost religious sentiment, can at the same time appreciate and enjoy modern æsthetic manifestations, provided they are worthy to be so described.

Quarti himself had not dreamed of such a result, which by making him appreciated outside his own country at once enlarged the circle—till then infinitely restricted—of his admirers. He was, however, not content to rest on his laurels; he wished to do better, to progress, to transform himself. Still quite young, having gained at one bound the premier place among Italian makers of furniture, and moreover disdainful of rivalry and competition, he abstained from taking part in competitions, even in that of the Exhibition of



SMALL WRITING-TABLE AND COMMODE IN CITRON WOOD DESIGNED AND EXECUTED BY EUGENIO QUARTI



BEDROOM WITH FURNITURE IN WALNUT AND CITRON WOOD. DESIGNED AND EXECUTED BY EUGENIO QUARTI





BEDROOMS WITH FURNITURE IN WALNUT AND CITRON. DESIGNED AND EXECUTED BY EUGENIO QUARTI



SALON WITH FURNITURE IN GREY MAPLE
DESIGNED AND EXECUTED BY EUGENIO QUARTI

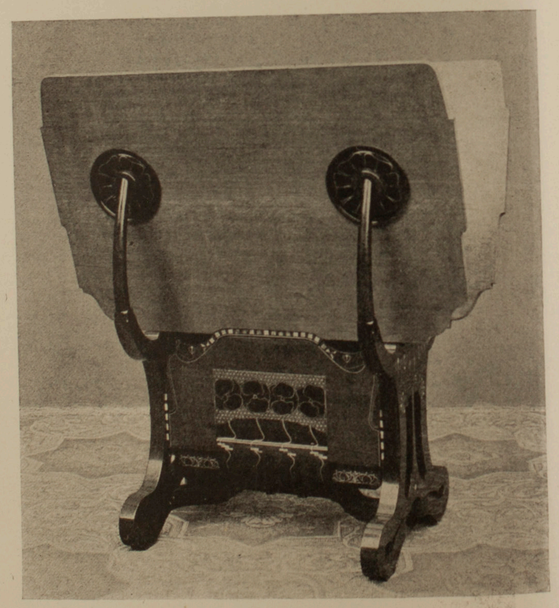


DINING-ROOM WITH TEAK-WOOD FURNITURE
DESIGNED AND EXECUTED BY EUGENIO QUARTI

Decorative Art at Turin in 1902, where he exhibited *hors-concours*. For several years he remained sequestered in the solitude of his atelier, devoting himself to his ambitious ideal—the search for perfection. It was only in 1906 that, yielding to the advice of his friends, he again made an appearance, this time at the Milan Exhibition. His rare gifts manifested themselves now even more clearly than before; and here, as in Paris, he was awarded the Grand Prix International. No hindrance could avail to turn this man of ardent will from the path marked out for him, and his art continued to develop with an astonishing fulness.

I think I can divine one of the secrets of such a constancy of aim, and that is the unswerving faith of this silent revolutionary in the rights of modernity—a modernity the exigencies of which make themselves more felt every day. Not that Quarti ignores the past or despises it, but he has no thought of it when he designs and composes; ancient and modern masterpieces, both Italian and foreign, are not unfamiliar to him, but without allowing himself to dwell too much upon them he has instinctively grasped their essentials. It may be that he owes to this transient comprehension the mobile facility of inventiveness and the vivacity of accent which render more certain and impart greater breadth to his own individual methods. Nevertheless there remains a definite originality which, possessing itself of essential principles, is incapable of enthralment by them, but improves upon or mayhap forgets them in the production of a new realisation. There is also in the compositions of Quarti no evidence of a juxtaposition of heterogeneous elements nor that medley of reminiscence and borrowed traits which makes what should be a synthetic creation merely a work of fastidious compilation. The immediate influence of this style or that school is nowhere apparent in his art. All is invented, even to the smallest details, and with an abundance of variety of which only one who has seen his entire production can adequately take stock.

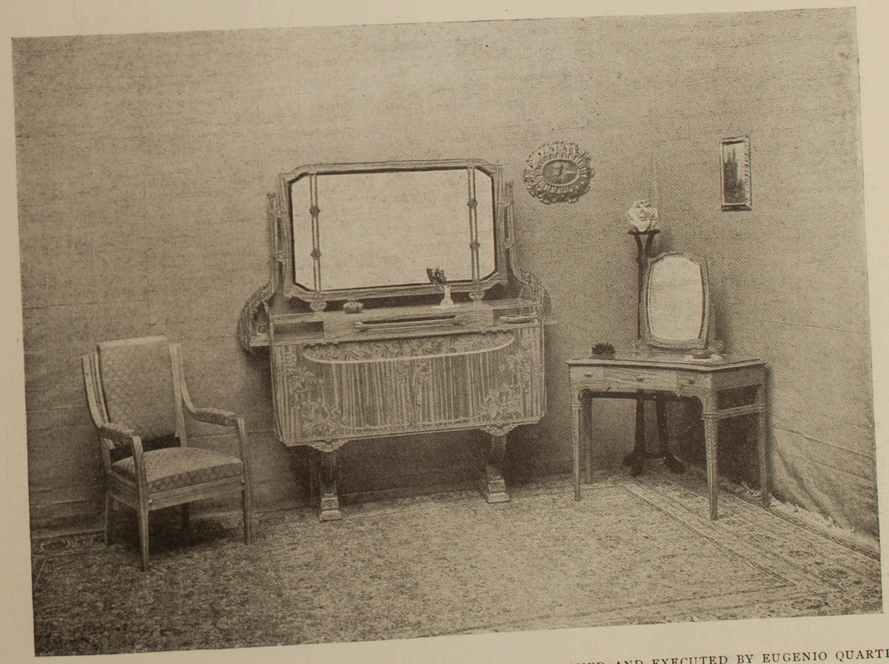
Quarti's pieces of furniture always very practical and of irreproachable execution, are logical organisms. An inward and inherent necessity creates the form, of which the decorative masses are disposed with a perfect equilibrium, and are developed with an almost austere sobriety. Nothing is superadded, nothing is superfluous, but the whole design flows naturally from a single conception—all is subordinated to a generative idea, like a body supported by its vertebræ. Besides retaining in his contours an admirable plastic fulness and a comfortable solidity, Quarti exercises a sensitive discrimination in questions of harmony of tone, of the combination of diverse materials and the employment of various kinds of woods. These woods are fashioned in perfect accord with their intrinsic characters and the result is that all the constructive and pictorial qualities of which they are susceptible are realised to the utmost. Then the addition of ingeniously contrived incrustations (he was the first in our country to adopt this device, in the use of which no one has surpassed him) of coloured glass, flashing crystal, ornaments in chased or cast metal, and lastly little architectural motifs which now reveal themselves, now modestly shrink back in the total concordance, make the works of this crafts-



PORTFOLIO STAND IN WALNUT AND OAK
DESIGNED AND EXECUTED BY EUGENIO QUARTI



BEDROOM IN GREY MAPLE AND CITRON WOOD. DESIGNED AND EXECUTED BY EUGENIO QUARTI



COMMODE AND DRESSING-TABLE IN CITRON WOOD
DESIGNED AND EXECUTED BY EUGENIO QUARTI



NEEDLEWORK PANEL WORKED WITHOUT PRELIMINARY DRAWING BY A STUDENT AT THE CENTRAL SCHOOL OF ART, BIRMINGHAM

man a joy to people of refined taste. The rare qualities he possesses are revealed better and more thoroughly in an entire interior or series of interiors than by a single piece of furniture, for besides being masterly *ébéniste*, Quarti is a decorator of vast conceptions. Those who have visited the Kursaal of San Pellegrino can bear me out in this.

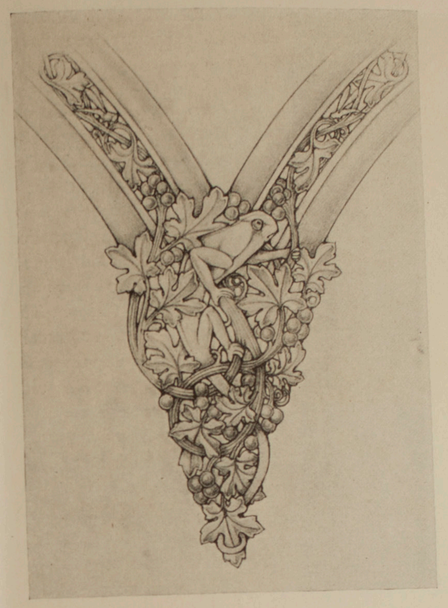
GUSTAVE BOTTA.

ART SCHOOL NOTES.

BIRMINGHAM.—Many readers of this magazine will no doubt remember some interesting notes contributed some three years ago (*see* THE STUDIO for February 1912, pp. 74–79) by Mr. R. Catterson-Smith on the subject of "Memory Drawing and Mental Imaging in Art Teaching," his observations being accompanied by illustrations of drawings made by young students in pursuance of the method of training described by him. These observations attracted considerable attention at the time among teachers in art schools and as a result the value of memory training and visualisation is coming to be more and more recognised. In the art schools of Birmingham the methods inculcated and practised by Mr. Catterson-Smith have in the meantime been pursued with gratifying results not only at the Central School, of which he is principal, but also in other schools under his supervision as Director of Art Education for the City. At the exhibition of students' work on the occasion of the distribution of prizes early in February, these results were demonstrated by numerous designs and drawings, some of which are shown in the accompanying illustrations. These are worthy of attention as showing the possibilities of a training in memory drawing and visualisation. The

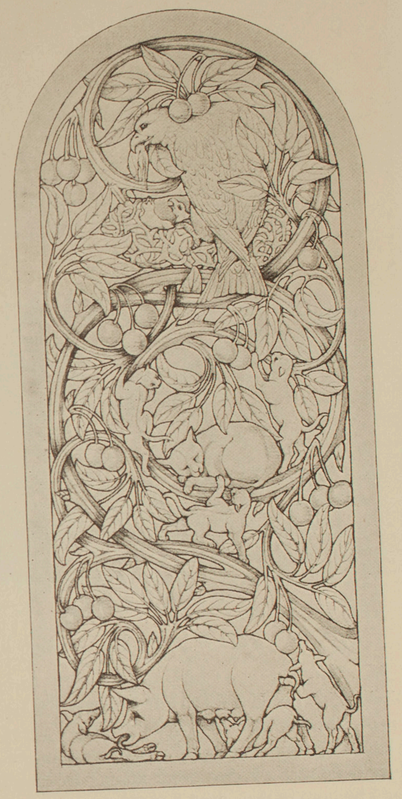


DESIGN BY BOY STUDENT AT THE CENTRAL ART SCHOOL, BIRMINGHAM, AS THE RESULT OF A TRAINING IN MEMORY-DRAWING AND VISUALISATION

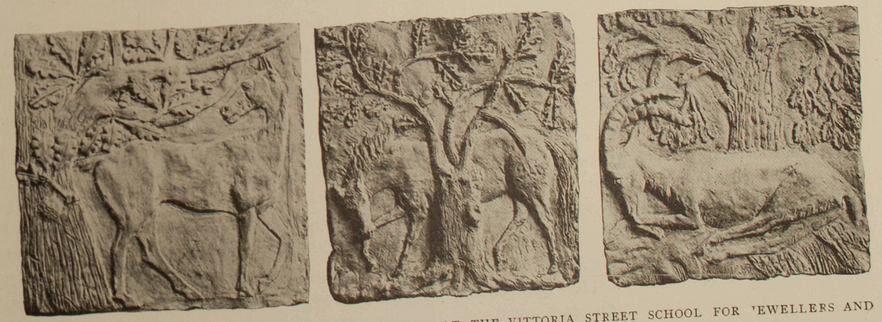


DESIGN BY BOY STUDENT AT THE CENTRAL ART SCHOOL, BIRMINGHAM

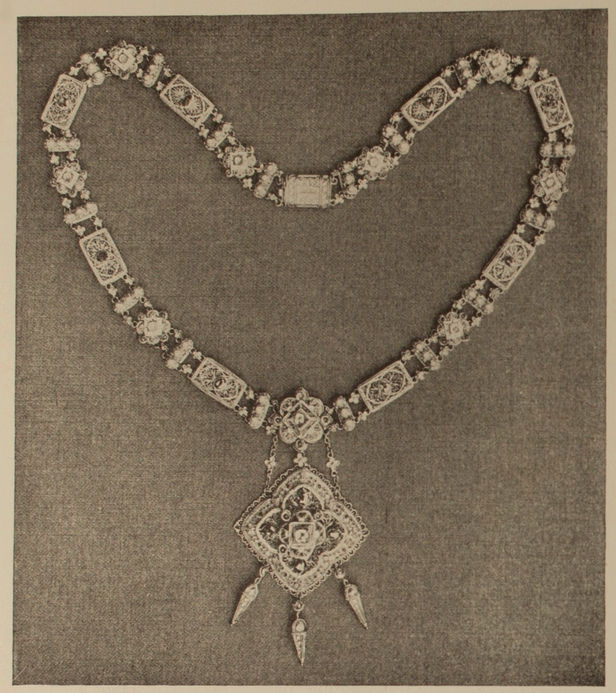
modelled panels shown on this page were done by boys who attend in the evening at the Vittoria Street School for Jewellers and Silversmiths. They had had very little experience in modelling. The teacher gave them some information as to the structure of the horse on the blackboard. They were then asked to shut their eyes and to visualise a horse in any position they chose and to make a sketch of what they saw, still keeping their eyes closed, and lastly they modelled what they had imaged or visualised. This method of procedure aided them in the realisation of their memory of the animal (a horse being familiar), and excited the imagination, the result being freshness and



DESIGN BY BOY STUDENT AT THE CENTRAL ART SCHOOL, BIRMINGHAM



PANELS MODELLED FROM MEMORY BY BOY STUDENTS AT THE VITTORIA STREET SCHOOL FOR JEWELLERS AND SILVERSMITHS, BIRMINGHAM



NECKLACE AND PENDANT — BY MISS A. M. CAMWELL
(Central School of Art, Birmingham)

individuality, qualities which would never be lost if a nice balance were kept between the acquiring of knowledge and the habit of inventive expression. Three designs shown on the preceding pages were made by boys in their third and fourth year in the Central Art School. They were first imaged in the mind's eye and drawn with the eyes closed, the complete drawings being afterwards made with the eyes open. With these illustrations are produced a necklace and piece of needlework executed by students in the Central School. The latter was schemed as it proceeded, no preliminary drawing being made. It is urged that this method trains the student in the drawing peculiar to the needle, and gives the fancy more freedom than where a prescribed design is carried out. As shown by the exhibits generally the work of the Birmingham Art Schools reaches a high level, and although metal work, jewellery and kindred crafts naturally claim a large share of attention, it is gratifying to see other crafts cultivated with avidity and commendable results.

REVIEWS AND NOTICES.

Chinese Pottery and Porcelain. By R. L. HOBSON. (London: Cassell and Co. Ltd.) Two volumes. 84*s.* net.—It is only within recent times that reliable information has been obtainable respecting the pottery and porcelain of China. The work of M. Jacquemart, published in 1875, was for some years the chief guide for the amateur collector. But, in later days, the researches of Dr. G. E. Bushell, Captain F. Brinkley, Mr. Burton, and others have done much to rectify the mistakes of previous writers and materially to enlarge our knowledge of this fascinating subject. The translation of various Chinese treatises has been of inestimable aid to the student, and Mr. R. L. Hobson, in the preparation of his important work on "Chinese Pottery and Porcelain," has been fortunate in being able to avail himself of much direct information from Chinese sources as well as from the works of previous European writers on the subject. The sifting of the oft-times confusing details of the native historian or connoisseur and the co-ordination of essential facts is a task of no mean order, and Mr. Hobson has approached his subject with much acumen, and accomplished a work which cannot fail to be appreciated by all those who may be genuinely interested in this great art. Of the rough pottery of the Primitive Periods, of the mortuary and other pottery, of which examples have only lately been seen in the West, dating from the Han Dynasty (206 B.C. to A.D. 220) and the Tang Dynasty (A.D. 618–906), some account is given in the text, with typical illustrations. Many excellent examples of wares, which date from the Sung Dynasty (A.D. 960–1279), notable for their beautiful glazes, celadon, ivory white, blues, purples, lavender, and *clair de lune*, are figured in colours and "half-tone." Reference is also made to the Temmoku tea bowls of this period so much admired at a later time by the tea masters of Japan. To the varied types of porcelains, the manufacture of which is now generally believed to date back to the Han Dynasty, the larger portion of Mr. Hobson's work is devoted. He methodically reviews the characteristics of the early wares, of the notable productions of the Ming Dynasty (A.D. 1368–1644), and of the later periods of K'ang Hsi, Yung Chêng, and Ch'ien Lung, of which numerous examples from important collections in Europe and America are figured. The author disclaims any pretensions to having treated his subject exhaustively. To do so would require access to the numerous important collections existing in China, which up to the present time are but little known to the Western amateur, but Mr. Hobson may be congratulated on the result of his researches. His volumes cannot fail to be admired and treasured by the numerous lovers of what are by far the most distinguished productions of the Ceramic Art which the world has ever seen.

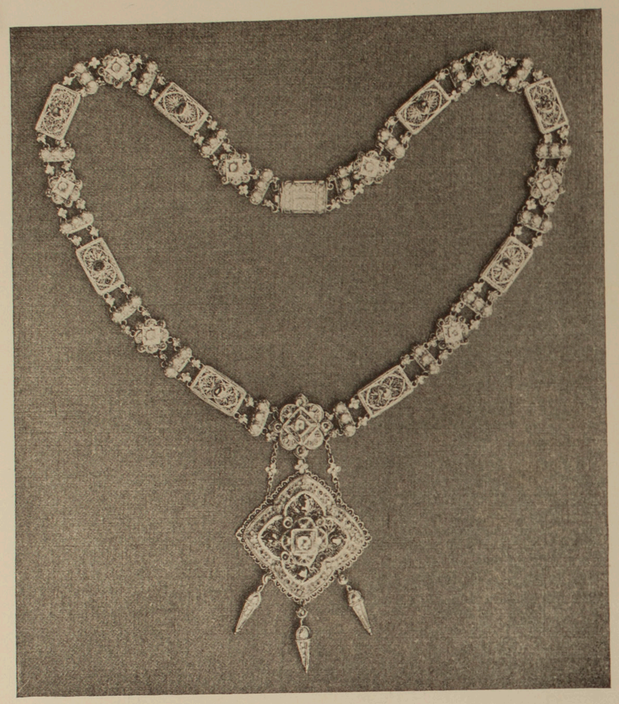
Dedications and Patron Saints of English Churches. By FRANCIS BOND, M.A. (Oxford University Press.) 7*s.*6*d.* net.—Some hundreds of saints figure in this latest of Mr. Bond's ecclesiological works, which is made interesting by the liberal introduction of history and legend pertinent to the subject. The number of those whom one has never heard of before is extraordinary; they are mostly early Celtic Saints with one or perhaps two dedications to their names. In addition to the lore relating to the better known saints—for as to a large number nothing is now known—the volume contains interesting matter concerning bell dedications, calendars, the consecration and dedication of churches, ecclesiastical symbolism and the emblems of the saints, and, like the other works by the same author, it is plentifully illustrated.

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NECKLACE AND PENDANT BY MISS A. M. CAMWELL
(Central School of Art, Birmingham)

individuality, qualities which would never be lost if a nice balance were kept between the acquiring of knowledge and the habit of inventive expression. Three designs shown on the preceding pages were made by boys in their third and fourth year in the Central Art School. They were first imaged in the mind's eye and drawn with the eyes closed, the complete drawings being afterwards made with the eyes open. With these illustrations are produced a necklace and piece of needlework executed by students in the Central School. The latter was schemed as it proceeded, no preliminary drawing being made. It is urged that this method trains the student in the drawing peculiar to the needle, and gives the fancy more freedom than where a prescribed design is carried out. As shown by the exhibits generally the work of the Birmingham Art Schools reaches a high level, and although metal work, jewellery and kindred crafts naturally claim a large share of attention, it is gratifying to see other crafts cultivated with avidity and commendable results.

REVIEWS AND NOTICES.

Chinese Pottery ana Porcelain. By R. L. Hobson. (London: Cassell and Co. Ltd.) Two volumes. 84*s.* net.—It is only within recent times that reliable information has been obtainable respecting the pottery and porcelain of China. The work of M. Jacquemart, published in 1875, was for some years the chief guide for the amateur collector. But, in later days, the researches of Dr. G. E. Bushell, Captain F. Brinkley, Mr. Burton, and others have done much to rectify the mistakes of previous writers and materially to enlarge our knowledge of this fascinating subject. The translation of various Chinese treatises has been of inestimable aid to the student, and Mr. R. L. Hobson, in the preparation of his important work on "Chinese Pottery and Porcelain," has been fortunate in being able to avail himself of much direct information from Chinese sources as well as from the works of previous European writers on the subject. The sifting of the oft-times confusing details of the native historian or connoisseur and the co-ordination of essential facts is a task of no mean order, and Mr. Hobson has approached his subject with much acumen, and accomplished a work which cannot fail to be appreciated by all those who may be genuinely interested in this great art. Of the rough pottery of the Primitive Periods, of the mortuary and other pottery, of which examples have only lately been seen in the West, dating from the Han Dynasty (206 B.C. to A.D. 220) and the Tang Dynasty (A.D. 618–906), some account is given in the text, with typical illustrations. Many excellent examples of wares, which date from the Sung Dynasty (A.D. 960–1279), notable for their beautiful glazes, celadon, ivory white, blues, purples, lavender, and *clair de lune*, are figured in colours and "half-tone." Reference is also made to the Temmoku tea bowls of this period so much admired at a later time by the tea masters of Japan. To the varied types of porcelains, the manufacture of which is now generally believed to date back to the Han Dynasty, the larger portion of Mr. Hobson's work is devoted. He methodically reviews the characteristics of the early wares, of the notable productions of the Ming Dynasty (A.D. 1368–1644), and of the later periods of K'ang Hsi, Yung Chêng, and Ch'ien Lung, of which numerous examples from important collections in Europe and America are figured. The author disclaims any pretensions to having treated his subject exhaustively. To do so would require access to the numerous important collections existing in China, which up to the present time are but little known to the Western amateur, but Mr. Hobson may be congratulated on the result of his researches. His volumes cannot fail to be admired and treasured by the numerous lovers of what are by far the most distinguished productions of the Ceramic Art which the world has ever seen.

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THE LAY FIGURE: ON THE OFFICIAL PORTRAIT.

"Do you think an artist is ever able to show the best side of his capacity when he is obliged to work under orders?" asked the Young Painter.

"I should say most decidedly not," replied the Art Critic; "and I think most artists would agree with me. In fact I have known more than one instance of men refusing commissions to paint a prescribed subject on the ground that they would not be able to do themselves justice under such conditions if they accepted them. But why do you ask?"

"Because it seems to me that a great many people do not realise how seriously they hamper the artist by imposing conditions upon him, or that they spoil the quality of his work by limiting his freedom of action," explained the Young Painter. "Look at modern portraiture especially. I cannot help thinking that for much of the dull and poor stuff one sees nowadays the client should be blamed rather than the painter."

"Do you mean that a dull sitter makes a dull picture?" asked the Man with the Red Tie. "The artist cannot very well pick and choose, and it would not be reasonable for him to expect every person who wants his likeness painted to be brilliantly inspiring."

"No, it is not quite that," returned the Young Painter. "There are some people, of course, in whom the artist could never feel the slightest interest, and whom he never could make anything but commonplace. What I had in my mind was the persistent badness of what I should call the official portrait. How often do you see a painting of this type that can be said to be even passably interesting, except perhaps to the sitter and those who are personally acquainted with him?"

"Not often, I am afraid," agreed the Critic. "In work of that class there is a convention which nearly every one follows."

"A convention! Yes! But who is responsible for that convention?" cried the Young Painter. "Not the artist, I am sure, for even the bigger men seem to be as much cramped by it as the struggling beginner. I lay the blame upon the people who give the commissions for these stupid, irritating performances."

"You blame them for insisting that the work shall be done in a particular way, and that this way is not the one that the artist would choose if he were left to himself," said the Critic. "Well, there is a good deal in that. The official portrait is, as a rule, commissioned by a committee which represents the subscribers, and the members of this committee, being dressed in a little brief authority, are anxious to prove their importance by bullying some one—and that some one is usually the artist to whom the commission is given."

"And how they bully him!" sighed the Man with the Red Tie. "How they criticise his work! How they lay down the law as to what he must do and what he must not do! I know the ways of those committees."

"Yes, and so do I, unfortunately," returned the Young Painter; "and I can tell you that they understand nothing but the official convention and that they hold it like a pistol to the artist's head. For their money he has to sacrifice, or at all events to jeopardise, if not his life, at least his artistic reputation."

"It is always open to him to rebel, however, and to do the work in the way he thinks right," suggested the Critic.

"What is the good of that?" asked the Young Painter. "I know a man who rebelled and who, ignoring convention and relying on his own judgment, painted a public personage as he saw him, and made a jolly good portrait of him too. What was the result? The portrait was refused with absolute abuse, and the committee, which happened to have the power to commission other portraits, passed a series of resolutions which will make the lives of all artists who do anything for it in the future an absolute misery—that is, if they are artists worthy of the name."

"Yes, it seems pretty hopeless," admitted the Critic. "In art matters, as in most others, there are no people who know so much as those who know nothing, and the committeeman's vast and monumental ignorance is like nothing else on earth. Perhaps, some day the ordinary member of the public will acquire knowledge enough to discover that there are other kinds of art besides the one which the committee recognises and insists upon having, and then the artist will have the chance he does not get now."

"Perhaps, some day pigs may fly," scoffed the Man with the Red Tie; "but I do not think we are likely to live to see it. The only cure of the evil would be for all artists to agree among themselves and to refuse one and all to paint portraits in the official manner. But when all artists agree on any subject we shall have reached the millennium and official portraits will no longer be required."

THE LAY FIGURE.



RHAPSODIE — BY JONAS LIE

THE PASSING SHOW BY W. H. DE B. NELSON

I. BROOKLYN EXHIBITION

THE Brooklyn Institute Museum scored an unprecedented success with its recent invited exhibition, which has attracted enormous attention amongst art enthusiasts who have hitherto looked to the Carnegie Institute and the Pennsylvania Academy as the only media for such a rich display of contemporary American art. The long western gallery, excellently lighted and partitioned off so as to form a number of diminutive galleries, offered the opportunity for admiring groups of paintings, undisturbed by discordant companionship. The keynote of this praiseworthy enterprise was the sanity of the collection, the outlawing of the ultra modern and the ultra antique combined with superb hanging. That it will be the precursor of still more important annual exhibitions goes without saying and it behooves New York now more than ever to look to its laurels, especially when new facili-



GIRL WITH THE PINK BOW — BY MARY CASSATT



FISHERMEN'S HOUSES, ST. IVES — BY HAYLEY LEVER

ties of travel will place the visitor quickly and directly in the very vestibule of the Institute.

The exhibition was most comprehensive and included Cecilia Beaux, William Chase and Mary Cassatt; Albert P. Ryder, with eight canvases; a couple by Philadelphia's veteran artist, Thomas W. Eakins; a Weir, a Davies, a Lever and a Manigault; Bellows' *Geraldine Lee, No.* 1, and a portrait of Maxfield Parrish by Kenyon Cox. John W. Alexander showed a graceful woman leaning over a table; Kroll a very decorative *North Spanish Town*. Glackens and Sloan were well represented. A beautifully decorative still-life, full of splendid colour, showed a new side of Jonas Lie, while the best of his Panama group, *The Heavenly Host*, reappeared as the Heavenly Hoist, losing nothing in the process. A newcomer, Montagu Marks, is worth following.

Robert Henri submitted an unknown piece of work, a brilliantly painted half-nude girl. This and an Irish landscape, along with an Indian girl, formed a splendid trilogy. Two good



NORTH SPANISH TOWN — BY LEON KROLL



WASHOE VALLEY, NEVADA — BY ALBERT L. GROLL



ROSE TO ROSE — BY ARTHUR B. DAVIES



PORTRAIT OF MRS. WILLIAM N. KREMER — BY CECILIA BEAUX

landscapes by Ben Foster, a fine hillside painting by Gardner Symons; a twilight Metcalf; three entertaining snapshots by Luks; a brilliant Frieseke in contradistinction to a pallid Dewing, gave opportunity to test the strong pulse of American painting of to-day.

II. FRIENDS OF YOUNG ARTISTS

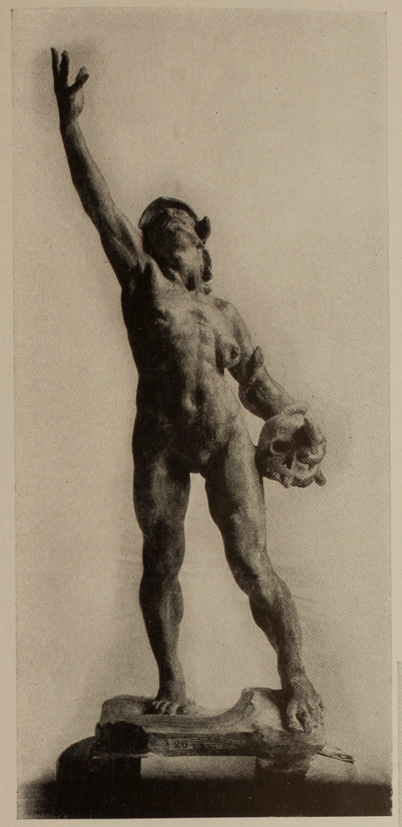
This latest organization commenced its campaign with an exhibition of sculpture pleasantly shown at the Reinhardt Galleries, loaned for the occasion. The subject for a competition given out by Mr. Daniel C. French was "War," and some hundred and thirty young artists attacked



WAR — BY A. RAMÓN



SAVING THE STANDARD — BY JEANNE BERTRAND



WAR — BY ANTHONY DE FRANCISCI

the theme with enthusiasm, omitting none of the horrors and misery which war evokes. Many of the exhibitors seemed so anxious to start that they barely paused to consider what was asked of them but rushed into subjects which, though traceable to conflict, hardly express the spirit or essence. For instance, a half-caveman, half-gorilla, clothed in a German helmet and an upturned moustache is but an unveiled satire upon one of the contesting nations now at war, while a very wooden-looking colt looking over the pasture gate and labelled *Mamma's Gone to the Front*, hardly claims serious attention. Two or three dozen numbers should have been disqualified on similar grounds. Some very excellent work appeared, showing fine modelling and a well-trained imagination. Much was *Beaux Arts* and much was bizarre. The jury did their best and showed considerable patience over a very difficult and somewhat thankless task. In the end, as usual, they did not please everybody. It was noticeable that about 2 per cent only of the exhibitors expressed the *joie de battre*, the rest evidenced the sheer misery and tragedy of bloodshed, the agony and despair of cities and people devastated by poluphlosboysterous hordes of murderers in armour. It is no wonder that the public, deeply interested though it was, felt no inclination to purchase. People want to outlive and forget war.

The next exhibition to be held in the studios of Mrs. Harry Payne Whitney, who has done and is doing so much for this cause, will take place June 15 and will be painting, the subject, given out by Mr. John Alexander, to be *Labour*.

The latest enthusiast in this good cause is Mr. Otto H. Kahn who has done much besides making a donation of one thousand dollars.



AT CLOSE GRIPS — BY GLADYS FERRIS



THE OLD MILL-POND BY G. GLENN NEWELL

III. ALLIED ARTISTS OF AMERICA

THOUGH the Conservatives and Progressives do not employ the pristine vigour of the Guelphs and Ghibellines in their conflicts, still the rope of art receives occasional jolts from the one faction or the other. Sometimes a more than ordinary strain on the rope produces some little result, such as the Allied Artists of America. The effect of this product is so far short-reaching, for the reason that amid the clash of cymbals heralding in the new men, the public fails to see any fresh tendency or anything in their exhibition which might not hang with perfect propriety upon the walls of a spring or winter exhibition of the Academy. What the public did see and admire was a beautifully hung exhibition in which the artists were allotted certain wall space, for which they drew lots; the elimination of the Bluebeard chamber, officially known as the Academy room; and the use of the Central Gallery for small material, sheltered by the large canvases in the South and Vanderbilt Galleries, a happy blend.

The Allied Artists are striving for the advancement of American art, by opening new avenues of opportunity for the exhibition of meritorious works of art for which the Academy finds no space, or else hangs so abominably that the artist would derive as much benefit if his canvas were put on a clothes-line in a back yard of Hoboken. All honour to the Allied Artists, who are at least teaching the lesson that artists must help themselves if they wish to benefit others. Near a hundred members, who have stood shoulder to shoulder for sixteen months, can at least be sure that their pictures will be shown in the best possible manner, and it is now up to them to convince the public



DELPHICA
BY CHRISTINA MORTON



IONA BY F. LUIS MORA

that they are worthy of special attention. The demon of mediocrity that bites so deeply into the vitals of Academic exhibitions, must be warned off the premises of the Allied Artists, or else they will plead in vain.

Among lesser known exhibitors none has blossomed forth with brighter promise than Christina Morton, whose work, though not impeccable, has fine colour and that feeling of joy of production that bids the beholder halt and share the pleasure of the artist.

IV. INDIANA ARTISTS AT THE JOHN HERRON INSTITUTE

THE work of the painters of Indiana is not very well known in the East, but the representation from that State has always been one of the strongest features of the exhibitions of the Society of Western Artists. There are many who believe that the real American art of the future will come out of the Middle West, from those artists who have received their inspiration directly from the American country and people.



Eighth Annual Exhibition at the John Herron Art Institute

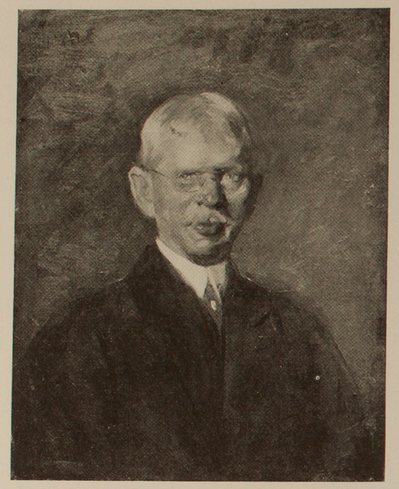
WINTER NOONDAY BY T. C. STEELE



Eighth Annual Exhibition at the John Herron Art Institute

THE ARSENAL BELL BY OTTO STARK

To these, the present Annual Exhibition of Works by Indiana Artists in the John Herron Art Institute, Indianapolis, will be of more than passing interest. As always, the real mainstay of the Indiana exhibitions is the work of the so-called "Hoosier Group"—T. C. Steele, William Forsyth, J. Ottis Adams and Otto Stark. Although they have taken root in Indiana, they have not permitted themselves to become provincial but have kept in touch with the general movements of art in the world. Under their tutelage many young men and women have carried a love of art and a knowledge of its technical practice to all the various corners of the State; many have gone still farther afield and have either achieved reputations



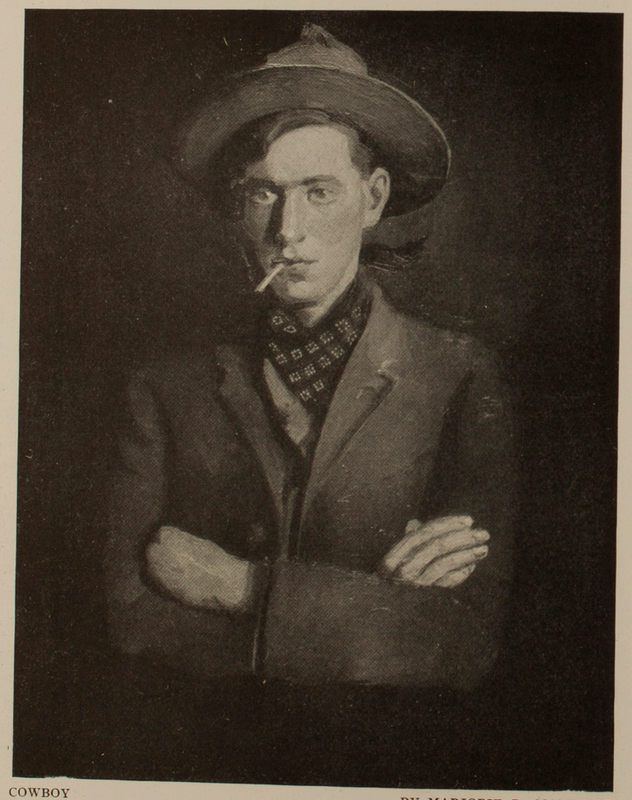
PORTRAIT OF WM. FORSYTH, ESQ. BY S. P. BAUS

for themselves or have helped in promoting art interest in the Middle West.

But it is most encouraging to notice from year to year in the Indiana exhibitions the growing strength of the younger generation, those who are just beginning to make themselves known. This year, more than ever before, one realizes that when the members of the "Hoosier Group" have passed on, there will be others to carry forward their ideals. S. P. Baus and Clifton A. Wheeler attracted attention.

Others whose work should not be overlooked were J. E. Bundy, of Richmond; Mrs. J. O. Adams, Brookville; William Edouard Scott and Wayman Adams, both of Indianapolis.

H. McCormick, of Leonia, N. J., and C. Reiffel, of Norwalk, Conn., contributed a ringing note to the exhibition.



COWBOY BY MARJORIE D. MARTINET

V. PLASTIC CLUB, PHILADELPHIA, AND PEABODY INSTITUTE, BALTIMORE

A Baltimorean, Marjorie D. Martinet, and a sprinkling of Philadelphians, including Ada C. Williamson, Anne W. Strawbridge, Alice Kent Stoddard and Elizabeth Sparhawk-Jones, have in their recent exhibitions demonstrated how ably a woman can play a man's part in painting. These ladies met with marked success at the Plastic Club Philadelphia and at the Peabody Institute, Baltimore.

Anne W. Strawbridge showed ten canvases which gave her indisputable right to be reckoned an animal painter of prominence. Many paint animals, few are animal painters. This lady interprets horses and endows them with individuality and character and, what is equally important, she gives the true action. Alice Kent Stoddard scored a signal success in the difficult task of treating childhood naturally without suggesting the portrait in *Paper Dolls*. It is a snapshot in oils and technically excellent. This artist can do other things with her palette. She stands high among American marine painters. Elizabeth Sparhawk-Jones is so busy with colour that she somewhat neglects drawing. An old gardener stooping over his geranium is an orgy of colour intelligently applied. Her other picture was less interesting. Ada C. Williamson showed portraits and etchings. Her *Peacock Girl* is a grand study of blues and greens and extremely decorative. Several good seashore etchings testified to her abilities with the needle. Good landscapes, wood scenes of tree trunks and valley, a quarry entitled *Human Ants*, were credited to Marjorie D. Martinet. To lend additional interest to the exhibition was a large group of sculptures, commemorative of the late Emily Bishop, that talented Maryland artist who died so young, and some good portrait busts by Beatrice Fenton.

VI. THE PORTRAIT PAINTERS

The National Association of Portrait Painters held their usual annual show in New York City and at the National Museum, Washington, D. C. They offered no special surprises, it is true, but the twenty-two exhibits totalled a high average of proficiency in interpretation of character. The finest example of simplified art was undoubtedly Cecilia Beaux's portrait of Mr. William Straight. Both Mr. and Mrs. Crawford, Eugene Speicher, George Bellows, Irving Wiles and Robert Vonnoh were all well represented with vital renderings of their subjects, proving themselves in possession of that idiosyncratic note which a good painting must have if it shall appeal to our æsthetic emotion. A portrait of a lady in a blue, spangled gown by Howard Gardner Cushing was remarkable for its forceful background in black against buff. Johansen's portrait of the veteran art editor, Mr. Alexander W. Drake, is too well remembered from the Academy to need further notice.



MULE PACK BY ANNE W. STRAWBRIDGE

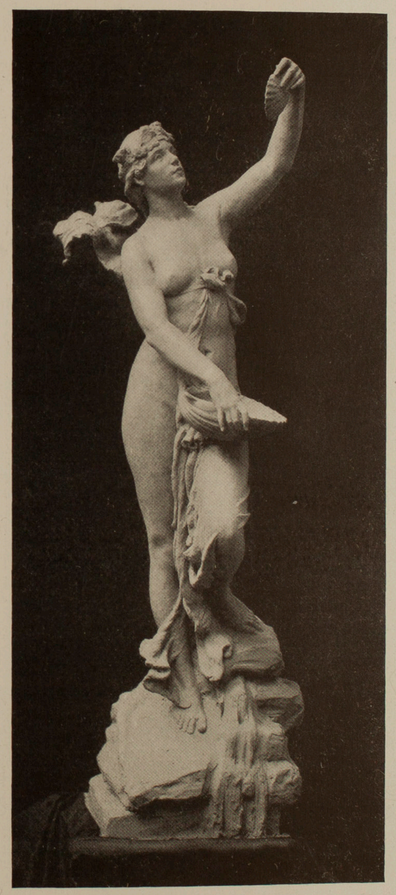


A PORTRAIT OF HIS DAUGHTER
BY IRVING R. WILES

IN THE GALLERIES

We are accustomed to consider the Carnegie Institute as the official sexton of the art season, for after their annual exhibition nothing stirs until the winter. This season the sinking of the *Lusitania* may be said to have taken the place of that famous institute as far as completing the art season is concerned. Every one bemoans the loss, among other valuable lives, of the many well-known dealers and experts who went down in that ill-fated vessel.

At the galleries of the Berlin Photographic Company, Mr. Birnbaum has arranged a varied and unique exhibition. It is, in some cases, a review of different shows held during the winter, and will remain, with additions, for the summer months. One's eye is first caught by a set of coloured lithographs on stone, by Malvina Hoffman, the sculptress and well-known pupil of Rodin, of Pavlowa and members of her company. For these she made thousands of studies behind the scenes, when she was not fortunate enough to have that gifted dancer pose for her. They are exquisite in drawing (note particularly the hands), some are violent in action, all are full of beauty and show immense deal of study. One queries if such detail of form could be seen when the figures are in whirling motion.



DESIGN FOR A FOUNTAIN BY PAUL MORRIS

At one end of that small room which for years has shown the New York public such unusual and interesting exhibitions, are hung a set of lithographs by Albert Sterner. The centre is occupied by the well-known *Amour Mort*, one of his most successful drawings. Near by the marvellous portrait-study of Mr. Birnbaum, Herbert Baer is represented by studies of birds done in coloured prints from wooden blocks, which are the outcome of many studies made in the Zoological Gardens at the Bronx. Prominent here are colour prints of flowers by Edna Boies Hopkins, engraved on wood and printed by hand. These are exceedingly beautiful and indicate a great power of selection and a strong colour sense.

Mrs. L. Wright, who is self-taught, is represented by a number of groups of flowers in water colour. In some cases her work is naïve, but shows how untrammelled and individual the secluded student and lover of nature may be. She shows patient study, research and a wonderful sense of colour-combinations. One sees again a few of Mrs. Burroughs' delightful bronze figures and Herbert Crowley's extraordinary morality studies.

Ernest Haskell's etchings of heads and landscapes complete one of the most charming displays shown this year.

At the Montross Gallery was shown from April 28 to May 22 the third of the series of exhibitions by the Modernists, a special exhibition of modern art applied to decoration. Mr. Montross announces in a leaflet that "the men who made them have thrown their hat into the ring"; that their work is no mere experiment; that they are in frank competition with what is outworn, conventional and uninteresting; with the stupid allegories and historical scene-painting with which our public

buildings and private houses have been disfigured. Also "They wish to get away from the incongruous and trivial and stick to self-expression above all things." All must approach such an exhibition with an open mind. A few showed veneration, many sought earnestly "what they were driving at," desiring a formula, many still expressed ribald merriment.

The exhibition was a great success as containing examples of "self-expression." Arthur B. Davies' large decoration is the only one which could properly take its place on a wall as a decoration. It is called *The Dawning*, and shows several finely drawn but indistinct forms, with rectangular and very black back hair. Several rectangles are thrown into corners and the whole is enclosed in a narrow, bright blue frame. Davies' other contribution is a small canvas *In a Forest*. Four Botticelli figures are gracefully posing against the huge trunk of a redwood tree. They are lovely in line and colour and remind one somewhat of his former manner of painting.

Taylor's *Blue Tap-room* is unmistakably blue. Glackens had two portraits in which he has out-Rénoired Rénoir. Prendergast's *Summer* is a decoration and is one of his joyous out-of-doors effects with which the art world is so familiar. Elmer MacRae's *Poppies* and *Lilies* are long panels, and show the only attempt at conventionalization. One enthusiastic visitor mistook morning glories for a hospital chart of intestines.

Kuhn had a large, lumpy lady seen in rectangles. Some one in the gallery remarked "I'd hate to be alone with it!" Maurice Sterne showed three examples. Though sombre in colour the mass of Indian figures are cleverly drawn and indicate great study of the people of Bali. In the outer room, George Hart was represented by a number of fine water-colours of natives of Samoa, Tahiti and Morea.

Hamilton Easter Field's nine canvases, recently exhibited at the Daniel Gallery, show great freshness and freedom of technique and an excellent sense of colour and of values. The three portrait studies are broad, yet not slighted in modelling, and exhibit insight into the character of the sitters. Field is to be congratulated in his comparatively new choice of subject—snow-covered roof-tops. In *Hanging Gardens* I find great harmony of tone, a charm and a poetic sense.

Waterfall is indicated in a few broad strokes of strong colour and is but an impression. It could have found congenial company in an exhibition of the same character half a block away. His still life lacked truth in values and a spontaneity found in his other works. He belongs to the sane members of the modern school, is individual in his viewpoint and should not abuse (as in *Waterfall*) his delicate sense of colour.



IONE

BY IVAN G. OLINSKY



Exhibited at National Academy of Design, 1915

PORTRAIT OF MISS IVES

BY I. E. HORI



Isidor Portrait Prize at the Salmagundi Club, 1915

PORTRAIT OF MILDRED

BY ARTHUR FREEDLANDER

During the month of May an Exhibition of Original Sculpture by American Women was held at the Gorham Galleries. The exhibits were not ambitious in character, being small in size, and tending to the imaginative rather than to the realistic. Of the few life-sized portrait busts shown, Gail Sherman Corbett's, loaned by Miss Cottle, was the most important. Gertrude V. Whitney showed an excellent study of a head in marble; Janet Scudder was represented by a bronze *Girl with Fish*, being one of her Fountain series. Although the figure has great distinction, it lacks the grace and movement of her other works of that character. Edith W. Burroughs' *Water Baby* is also a fountain and, although not an original idea, is a beautifully modelled figure of a child. Fountains are the favorite designs, and Laura Gardin Frazer exhibited the most successful of all. This was a table fountain, unusual both in conception and in execution. The figure of the bashful little child is charming, naïve and original in character, while the decorative bas-relief on the pedestals is well modelled.

Among the few designs of animals or of birds were Helen Morton's sketch of *Mare and Foal*, and Elizabeth Norton's *Lioness and Cubs*.

Stina Gustafson's *Celtic Memorial Cross* is impressive; Harriett W. Frishmuth's *Girl with Dolphin* (portion of a double fountain) was among the most successful of the large ambitious subjects. Caroline Peddle Ball's *Bird Bath* should be acquired by bird lovers and placed in their gardens. The influence of the war was shown in Bonnie Kramer's *Hate*, and very strikingly in Sally James Farnham's *The Little Silver Rosary that Keeps a Man from Harm*. But, according to the interpretation of the sculptress, the rosary does not seem to be effective.

Anna Vaughan Hyatt's dancing figure, with garlands and doves, has great beauty and grace, reminding one of the dancer who has recently charmed many at the Century Theatre. It is one of few original conceptions for a fountain figure.

Malvina Hoffman's *Pavlowa Gavotte*, loaned by Mlle. Pavlowa, would without question carry off the gold medal of the exhibition should one be given. A small gilded figure in wax, it is a wonderfully truthful delineation of that talented danseuse. In poke-bonnet and early Empire gown, she is represented in one of her incomparable attitudes in that most fascinating of dances. It is Pavlowa to the life, as well as an exquisitely beautiful figure. One should attend the exhibition if only to see this. The catalogue, whose front page is a bright yellow and which is tied with yellow and purple ribbon, is very suggestive of a well-known movement among women to-day. What it indicates, in the case of American women sculptors, one can easily conjecture.

The Ehrich Galleries showed during May a marvellous assemblage of Byzantine paintings, carvings, manuscripts, embroideries, etc., from the collection of Halvor Bagge. The brothers Ehrich afforded to all visitors a very rare treat in this unique display.

Argentina Section, Panama-Pacific Exposition

Senor Horacio Anasagasti, Argentine Commissioner-General to the Panama-Pacific International Exposition, has recently opened the Argentine section in the Palace of Fine Arts. In keeping with all of the exhibits made by the Argentine Government, its fine arts exhibit is beautifully installed. Its large gallery contains seventy-five works, every one the creation of a native Argentino. None of these have been shown before at any exposition. In speaking of the Argentina section, J. E. D. Trask, chief of the Department of Fine Arts, who was himself United States Commissioner-General to the International Exposition held at Buenos Aires in 1910, said: "I am delighted that our friends from the great Republic of the South have made in this department an exhibit in every way worthy of the high artistic standards of their nation. Perhaps no people in the world have a more moving recognition of the importance of style, and this is well shown in their installation here. Both in painting and in sculpture, the Argentine Republic ranks high among nations of the world, while in architecture they hold a foremost position. Their present exhibit, entirely the work of native Argentinos, will, I hope, do much to inspire among our own people a desire to know more of them. The most important service which the Exposition can do for their country is to arouse an appetite for knowledge relating to other lands, and the Argentine section in the Fine Arts Palace, beautiful as it is, will itself serve the double purpose of satisfying our sense of the beautiful and stimulating our desire for knowledge."

From a Correspondent

"I have read in the March issue of The International Studio an inspiring article on 'Truth and Personality in Art,' written by Raymond Wyer, and feel that the clear insight therein expressed of the true verities of art conjointly with life will be of inestimable value to me, in strongly impressing those vital essentials on my mind. Though I have felt in my nature and tried to realize in some degree these truths through expression in my work, I had but faintly grasped the understanding of the importance of the expression—"contemporary spirit of our times." I feel it, to my own benefit, to be the most enlightening article on the essentials of art I have ever read, and most particularly so in the understanding I have gained of the relationship of what is vital in art to-day with the art of all time—that really lives. This article will help me powerfully to weld my desires to efforts toward their realization. I am thinking, too, what a great breadth of vision it will open to many minds."

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(Published Monthly at New York, N. Y.)

required by the Act of August 24, 1912.

Editors:

CHARLES HOLME, *European Editor*, 44 *Leicester Square, London, Eng.*
W. H. de B. NELSON, *American Editor*, 120 *W. 32d St., New York, N. Y.*
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Publisher: JOHN LANE CO., 120 *W. 32d St., New York, N. Y.*

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DUTCH ART AT THE PANAMA EXHIBITION

VISITORS to the Palace of Fine Arts at the Panama-Pacific International Exposition are apt to overlook the fact that the collection of two hundred paintings contributed by the Netherlands have been installed in the extreme north wing and are now ready for inspection.

The main entrance to the palace does not at present connect with the north end of the building, owing to installation work still in progress in the intervening rooms. For this reason many visitors have overlooked the opportunity offered by the Netherlands. Access is to be had through an outside door immediately south of the Netherlands Pavilion.

This collection embraces much that is progressive in Dutch art. It is immediately apparent that Dutch painters are close to the soil in their sympathies; their subjects are intensely human and usually simple, and the sturdy strength of their work is in sharp contrast to the overtemperamental products of some of the other artists in the main galleries of the building. The list of subjects includes such titles as *Mother and Child, To the Mill, Old Woman, Katwyk Fisherwoman, Cart for the Conveyance of Stones.*

The installation has been completed under the direction of Willem Witsen, commissioner of fine arts from the Netherlands, and G. E. De Vries, assistant commissioner. H. A. Van Coenen Torchiana is commissioner-general.

Three rooms at present are now open to the public. A fourth is in process of preparation.

The colour scheme and furnishings of the Dutch galleries are in quiet good taste, while attractively upholstered settees in the rooms give the visitor the opportunity to view the collection in comfort.

MUSEUM CLASSES FOR CHILDREN

THE School Art League of New York City is actively promoting cooperation between the city museums and the elementary class rooms. Part of this campaign is conducted by means of a docent, who takes classes to the museum each afternoon. Part is developed as a series of talks for children in the museum halls.

Under the direction of Dr. James P. Haney, director of art in the high schools, a number of different courses have been arranged for the little folk. Dr. Haney, himself, described his methods at the Convention of American Federation of Arts, which was held in Washington May 12, 13 and 14.

On the morning of May 13 Dr. Haney briefly reviewed several of his lessons given to the large audiences of children which flock to the Metropolitan Museum and to the Brooklyn Institute Museum whenever he is scheduled to appear. In illustration of his method, he presented in condensed form talks on "Armour," "Architecture," "Sculpture," and "Pictures." Drawings are always made before the audiences of children in connection with each talk. These are also supplemented by lantern slides, and very frequently several of the audience are invited to assist in the performance by posing for the speaker while he sketches.

In discussing his method, Dr. Haney said recently: "The great object of these talks for public school pupils is to get them used to coming to the museum—to give them, if you like, the 'museum habit.' No tickets are required and the children come unaccompanied by parents or teachers. Their behavior is admirable, and from questions asked of them during the recent course, it is plain that there is a constant growth of interest on their part in the museum and its treasures.

"These talks are called 'Hero Tales,' and are made to gather round the name of some knight, king or craftsman, but the purpose of telling them is much more than the telling of a bit of biography. The hero of the story is only a peg on which is hung much that deals with the art of the time. What one tries to build up in the minds of the children is what may be called 'an æsthetic background,' against which they may set the objects of art found in the museum galleries. Into this æsthetic background goes some history, some biography, some art. Altogether it serves to make the man and his time alive to the small hearers. They then see his picture, his sculpture, or his craft-work, not as a lifeless museum 'specimen,' but as a work of art, to create which a man, known to them, once toiled and dreamed and aspired."

The officers of the School Art League report that during the last year the audiences of pupils aggregated over 12,000 at the various meetings held by the League for the children.

ART MATERIAL EXHIBITION IN CHICAGO

DURING the weeks of July 12 to 26, the Chicago Academy of Fine Arts will conduct a central Public School Art Material Fair or Exhibition in its studios, at which will be shown, so far as space will permit, all the standard and new materials, books and equipment that are suitable for supplying the graphic, manual, domestic and vocational arts departments of public and private schools.

There will be daily change of morning lectures on general art methods subjects by Carl N. Werntz, similar to successful courses carried on during the past four years. Afternoons will be devoted to practical talks by representatives of exhibitors. There will be concerts, entertainments and excursions. The whole will constitute a centrally located Chautauqua or exposition where teachers, supervisors and principals may get the newest ideas and where dealers may show and explain their appropriate materials and their proper use and appreciation.

The exhibits will be installed in large, well-lighted studios adjoining the large lecture room and arrangements may be made for whole rooms or small booths. The expense is shared by each exhibitor.

All teachers in Chicago for any purpose during this time are invited to avail themselves of an opportunity at least to visit the exhibition. This will give an excellent opportunity for supervisors and principals to see the new materials just before they are making out their orders for the season, at a time of the year when it is impossible to see them in their own cities.


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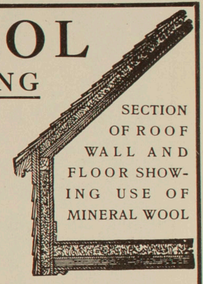
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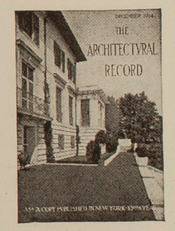
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